

INSIDE:

• MARTIN STOREY: MEET THE DESIGNER, MAKE THE SALZBURG COAT!
• LEARN TO DECREASE • NICKY EPSTEIN'S WONDERFUL WINTER THROW

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Winter 2008 Issue 58

£4.49

Knitting

17

PATTERNS
TO WRAP UP
IN STYLE

STARKY
& HUTCH
RETRO
CARDIGAN

Nordic Knitwear
Gorgeous ski jumper

Designing Intarsia
Fiona Morris shows you how

COLOUR
CONFIDENCE
HOW TO USE YOUR
COLOUR WHEEL

A GMC PUBLICATIONS MAGAZINE



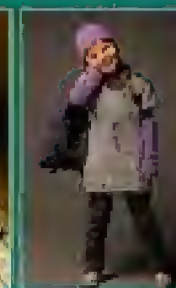
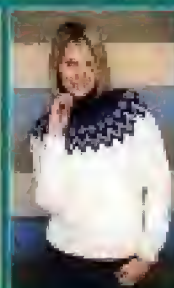
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13



THIS MONTH'S
KNITS INCLUDE...





Editor's letter

Emma Kennedy Editor emma.k@thebncgroup.com 01273 402824

19



Every so often you have a month where your feet just don't seem to touch the ground. This has been just such a month – with the excitement of Deputy Editor Emma Whittaker's (nee Brown) wedding, the Knitting and Stitching show at Alexandra Palace page 42 and National Knitting Week page 41 just for starters! Within that there was the judging of the Student Textile Awards and an eye opening visit with Bliss to the Neo Natal unit at Brighton's Sussex County hospital whilst still trying to get out another issue of Knitting for you.

Taking centre stage in this month's gallery collection is our Starsky and Hutch cardigan by Sian Brown page 19 for that 1970's feel good factor. I can remember pleading with my mother to no avail to buy me one. Still, never one to give in, I have finally got my own, or at least a pattern which has now rather rudely pushed itself to the very front of my queue.

With Christmas drawing closer, I hope you will take time out to enjoy this issue and choose yourself a wonderful present from this month's patterns (go on, you know you deserve it), even if you won't have time to knit it up for Christmas, think ahead to those long January evenings!

EMMA

Emma Kennedy, Editor

FREE with this month's knitting, we are giving you a colour wheel

Turn to page 54 and read Fiona Morris's article on choosing colours with confidence and then put your newfound skills to the test with her fabulous Fairisle cushion cover pattern on page 25.



Student Textile Awards

Another part of National Knitting Week is the Student Textile Awards. Now in its fifth year, the award continues to be among the most inspirational at Alexandra Palace. From 29 finalists showcasing their work, the judging process is never easy. Anyone who has ever judged anything remotely creative will understand how difficult it can be. As you are seldom comparing like with like, a specific list of criteria was drawn up by judges Sandy Black and Erica Knight, based more on the criteria used in colleges. With one overall winner and three runners up, look out next month for coverage of the whole event.

Overall Winner

Melanie Bond £1000 + £1000 worth of yarn

Runners up:

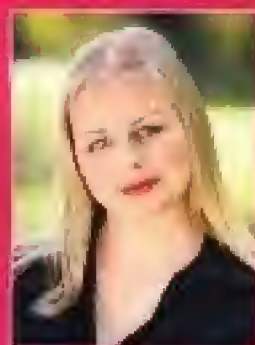
Laura Bakendale (3D Design)

Emrys Faulkner (Fashion Design)

Noriko Sawano (Hand Knitting) £350 each



Winner:
Melanie Bond



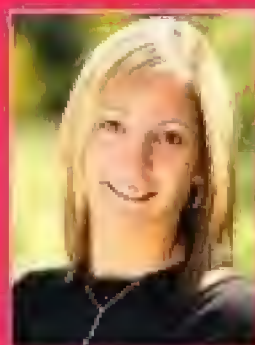
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Inside this month...



On the cover

- 6** Developing colour schemes
How to use your colour wheel
- 42** Designing intarsia
Fiona Morris shows you how
- 48** Well-crafted fashion
Meet Martin Story
- 56** Learn to knit
Decreasing – pet neckerchief
- 64** Salzburg coat
Stylish belted coat
- 66** Starsky cardigan
The ultimate retro card
- 74** Scandinavian pullover
Chic après-ski jumper
- 77** Reversible bag
Debbie Bliss's versatile bag
- 78** Snowflake and Aran afghan
Nicky Epstein throw
- 83** Tunic, hat and mittens set
Cute girl's contrasting outfit

Competition

- 59** Design a cafetière cosy
£100 prize for the winning pattern

Regulars

- 1** Editor's letter
A look inside the January issue
- 4** Offers
This month's special offers
- 8** In stitches
What's hip and happening in the knitting world
- 10** Get inspired
Winter white
- 14** 6 of the best
Ultimate luxury yarns
- 31** Coming next month
Sneak Preview of January issue
- 32** Casting on
Your letters and knitting views
- 85** Stockist details
Where to buy this month's yarns
- 94** Ask Jean
Your knitting niggles solved
- 96** Purl about town
From the girl in the know

How to

- 6** Developing colour schemes
How to use your colour wheel
- 42** Designing intarsia
Fiona Morris shows you how
- 56** Learn to knit
Decreasing – pet neckerchief
- 60** Tips for success
Abbreviations and know-hows
- 62** Gallery garment techniques
Guide to stitches used in this month's gallery

Reviews

- 34** Yarn review
Heaven Sent
- 39** Book review
Crafty books we love
- 41** Shop review
Introducing...

Features

- 44** Knitting for the boys
Knitting in support of the British military
- 48** Well-crafted fashion
Meet Martin Story
- 53** Stitch 'n' Bliss
We visit a neonatal unit
- 54** Knitting & Stitching Show
Highlights of Atty Pally 2008

Patterns

- 17** The knitting gallery

Fashion knits

- 64** Salzburg coat
Stylish belted coat
- 66** Starsky cardigan
The ultimate retro card
- 70** Smock-style tunic
Icy blue paneled tunic
- 72** Zigzag bobble card
Festive cropped sleeve card
- 74** Scandinavian pullover
Chic après-ski jumper
- 75** Polo-neck sweater
Chunky short-sleeved top

Quick knits

- 76** Snowflake hat and scarf
Winter blues
- 77** Reversible bag
Debbie Bliss versatile bag

Home knits

- 78** Snowflake and Aran afghan
Nicky Epstein throw
- 81** Colour wheel cushion
Colourful patterned cushion

Mini knits

- 82** Wool baby nest
Snug baby sleeping bag
- 83** Tunic, hat and mittens set
Cute girl's contrasting outfit

This month's special offers

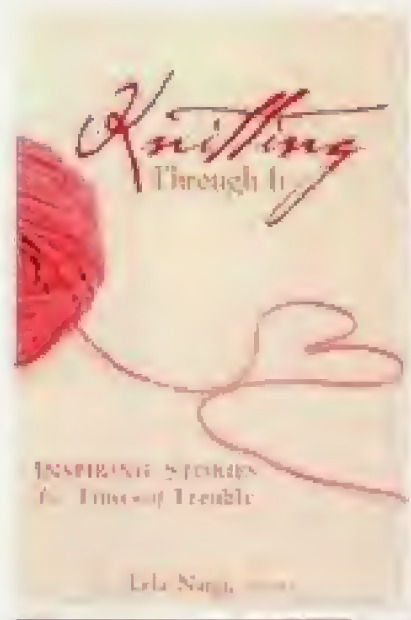
WIN

6 copies of *Knitting Through It: Inspiring Stories of Times of Trouble*

We have 6 copies of the lovely *Knitting Through It* to giveaway. Read our review on page 39.

Edited by Lela Nargi, this is a collection of inspiring stories, letters, anecdotes and interviews about knitting through difficult times.

To be in with a chance of winning this great prize just send your details on a postcard to Knitting Through It giveaway (K58), Knitting Magazine, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009.



WIN

Yarn to make Bergere de France girl's dress, hat and mittens

Bergere de France is offering 5 packs of yarn to make the girl's cute contrasting dress, hat and mittens in this month's gallery.

Each pack will contain the required amount of Bergere de France Angel and Ideal to make these three lovely patterns.

To win a pack send your details on a postcard to us at Bergere giveaway (K58), Knitting Magazine, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009.



WIN

25 sock kits from Rico Yarns worth £200

We have teamed up with German yarn brand Rico Designs to offer you 25 sock kits, just in time for winter.

These lovely kits consist of 2 x 50g balls of Rico Designs Hobby Print 4ply 75% wool 25% acrylic yarn, with a set of 2.5mm double-pointed needles and step-by-step instructions. Perfect as gifts or to keep your toes warm this winter.

To win one of these prizes send your details on a postcard to us at Rico giveaway (K58), Knitting Magazine, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009.



WIN

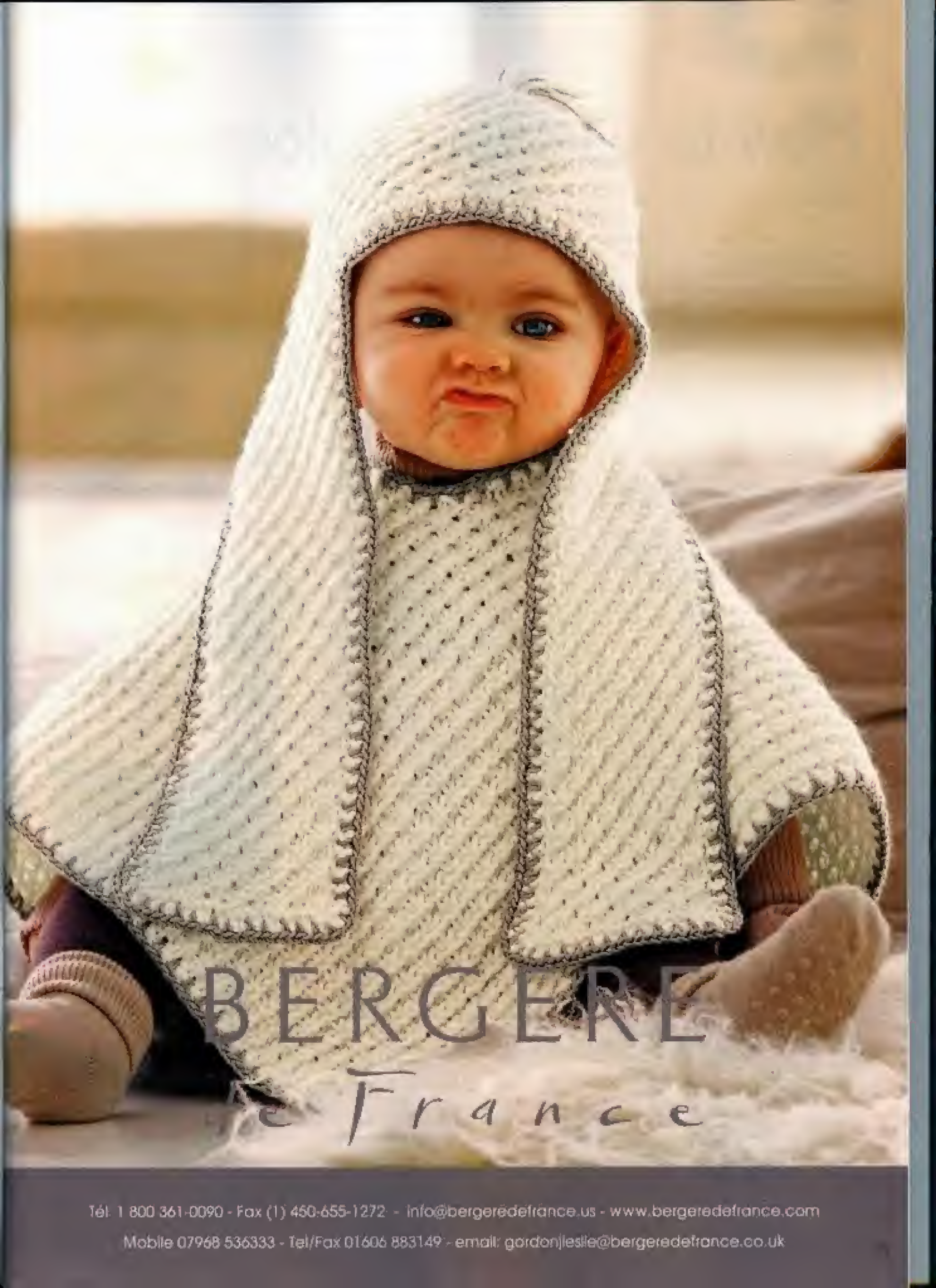
3 x Signature Scarves by Nicky Epstein

We have 3 copies of Nicky Epstein's latest accessory book to give away. See our review on page 39.

Nicky's imagination is boundless and this book is a visual as well as practical treat.

To win this great prize just send your name and address to Signature Scarves giveaway (K58), Knitting Magazine, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009.





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de France

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Mobile 07968 536333 - Tel/Fax 01606 883149 - email: gordonjleslie@bergeredefrance.co.uk

How to use your colour wheel

FIONA MORRIS SHOWS YOU HOW TO USE & CHOOSE COLOURS WITH YOUR FREE COLOUR WHEEL

In this article I hope to give you some ideas of how to develop a colour scheme for knitting using the free colour wheel that came with this magazine. This is not an essay on colour theory but it may help you to understand some common terms when talking about colour.

But first how to use your colour wheel

Remember: choosing your colours is a creative process, and it is unlikely that your yarn will match exactly, use your colour wheel as a guide only.



1. Select various yarns from your stash for colour reference, alternatively take the wheel to your yarn store.



2. Place your colour wheel right side up onto the yarn you would like to match, so that its shows through the window.



3. Point the indicator to choose the complementary colour (opposite end of the arrow).



4. Arrowheads either side of the indicator will show you your split complementary colours.



5. Select colours that will work well together within the group indicated.

- **Primary colours** are those that cannot be mixed from any other colours and are red, yellow and blue.
- **Secondary colours** are produced when 2 primary colours are mixed together. If you mix red and yellow you get orange, yellow and blue you get green and blue and red you get violet.
- **Tertiary colours** are produced by mixing one primary colour with one secondary colour.
- **Hue** is a shade that falls within a colour i.e. a red hue.
- The **value** of a colour is how light or dark it is; burgundy red is a dark red but pink is a light red.
- **Saturation** is used to describe the amount of pure hue in any colour. A colour with high saturation is the pure colour i.e. the colour at its most intense. A colour with low saturation is one where the pure colour has been mixed with black, grey, white or a complementary colour to produce a more muted colour.

On the colour wheel supplied, the colours with the letter A are all the pure hues and the other colours around each window have had black, grey or white added to them to give a range of tones for each hue. By placing your ball of yarn under the window you can select the colour that most closely matches your yarn colour.

Yarn colours unlike paints may not be an exact match to the colours on the wheel, so when working out colour schemes there may be some variations from the exact colours, but hopefully the examples in this article will help you understand the basic principles of developing colour schemes.

In the centre of your colour wheel is a 'spinner' with rectangles, triangles and lines with arrows drawn on it. This can be used to select colours to combine in various colour schemes.

Monochromatic colour scheme.

One of the simplest colour schemes is a monochromatic colour scheme i.e. one colour or hue with all its shades, tones and tints. **Sample 1** is an example of a monochromatic colour scheme. I have used a range of green yarns from pale yellow green to dark green to knit a stripes pattern.

Sample 1



Adjacent or analogous colour scheme

Adjacent colours are those that lie next to each other on the colour wheel covering a quarter of the wheel.

Sample 2 is another stripes pattern but this time it has been worked in an adjacent colour scheme (also called an analogous colour scheme). This sample has colours that go from red, through red violet to violet (including their tints, tones and shades).

Sample 2



Triadic colour scheme.

Colours that are equally spaced apart around the colour wheel form a triadic colour scheme. The three primary colours, red, yellow and blue are an example of a triadic colour scheme as are the secondary colours orange, green and violet.

Complementary colour scheme

Complementary colours are those directly opposite each other on the colour wheel. Red and green, blue and orange, and yellow and violet are all examples of complementary colours. When used together complementary colours intensify each other but if used in equal proportions they can become 'unpleasant' to look at as the colours appear to vibrate. **Sample 3** is an example of a complementary colour scheme, red and green. It has been worked in a Fair Isle pattern so the proportions of each colour in the row vary from row to row.

Sample 3



Split complementary colour scheme

As the name implies split complementary colours are those colours found either side of the complementary colour. Violet and yellow are

complementary colours but yellow orange and yellow green are split complementary colours to violet. Using split complementary colours produces a livelier colour scheme without the problems of the complementary colours 'vibrating'. **Sample 4** is a yarn wrapping of a stripes pattern using split complementary colours. The Bright Aqua and Blue Agate are both split complementary colours to orange and ginger.

Sample 4



TIP

It can be helpful when developing colour schemes in yarn to make a yarn wrapping of the colours you are going to use. **Sample 4** is one of the yarn wrappings I made when working out the colour schemes for the cushion pattern. When yarns are knitted together their colour can look quite different from when they are seen as separate balls of yarn. The colour of the yarn you see in the knitting is 'modified' by the colours of the other yarns around it. Working a yarn wrapping will give you some idea of how two yarns may affect each other.

The proportions of each colour will also affect the overall colour scheme so it can be helpful to work stripe patterns in the yarn wrapping rather than equal amounts of each yarn. There is a very useful website, www.kissmyshadow.com which allows you to select a number of colours and the number of rows in each stripe and then generates random stripe patterns. I used this website to generate the stripe pattern in **sample 4**. I use the Fibonacci sequence to select the number of rows in the stripes e.g. 1, 2, 3, 5 and 8 rows in the stripes. (The Fibonacci sequence is a mathematical sequence where the last number is added to the previous number to obtain the next number in the sequence e.g. $5 + 3 = 8$). When using this website, if you don't like the stripe pattern generated you simply click on the refresh button to generate a new pattern.

When developing a colour scheme for a knitting pattern, it is important to look at the tonal value of each colour within the colour scheme as well as the actual colour. **Sample 2** is an analogous colour

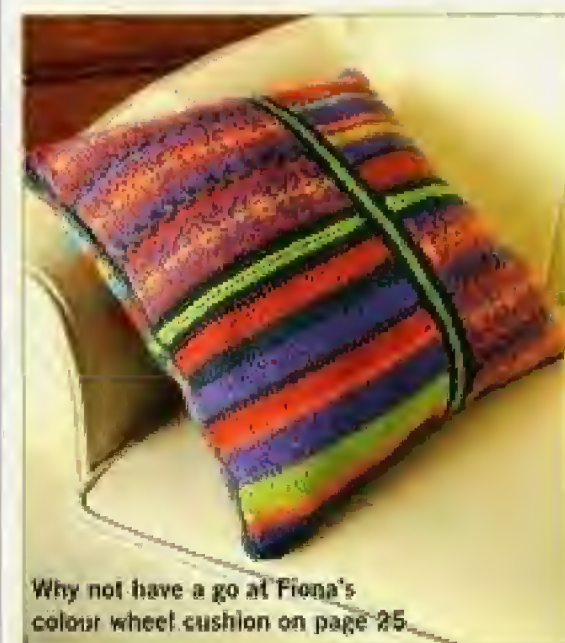
scheme but all the colours within the scheme are a similar tonal value; (if you photocopied the sample in black and white the colours would all be very similar grey tones). The plum is a darker tone than the other colours but there are no really light tones in this colour scheme. Adding a small amount of a light colour may have made the stripe pattern more interesting but adding a large section of a lighter colour would unbalance the overall pattern. This combination of colours works as a stripe pattern but would not work very well as a Fair Isle pattern as the tonal values of the yarns are so similar.

TIP

When knitting a Fair Isle pattern you need a contrast in the tonal values of the background and foreground colours in order to see the Fair Isle pattern clearly. If the colours are very similar in tone, when viewed from a distance, two colours of the same tonal value would blend into one so the Fair Isle pattern would no longer be visible.

In **Sample 3** all the reds are darker in tone than the yellow greens and when knitted with the darker greens the darker red is knitted in the same rows as the lighter green and the lighter red is knitted with the darker green so there is some contrast between the two colours in each row.

As well as using the general principles discussed above pictures and photographs which are in colours that you like can also be used as a source of inspiration for developing a colour scheme. There are lots of art books devoted to the subject of colour theory (in relation to paint and other art materials) but not very many when it comes to using colour in textiles. One book that you may find helpful is 'Colour works; the crafter's guide to colour' by Deb Menz. She explains colour theory and shows examples of how it applies to a range of textile crafts. I hope you find this article some help in using the colour wheel to develop your own colour schemes. ●



Why not have a go at Fiona's colour wheel cushion on page 25

in stitches

find out what's hip and happening in the knitting world

Please send details of your knitting events and news at least eight weeks in advance to: Emma Whittaker, Deputy Editor, Knitting, 88 High Street, Lewes, East Sussex, BN7 1XN or email emma@thegmcgroup.com

This month don't knit without

1

This gorgeous 100% bamboo woven scarf will make a perfect last-minute Christmas gift. For stockists log on to www.besweetproducts.com



2

Kollage's new square circular needles are designed to be ergonomically suited to your hands, decreasing stress and allowing you to knit at a faster pace. Phone KCG Trading on 01132 664 651 or visit www.kcgtrading.com



3

Bring some festive magic to your projects with these glitzy knitting pins and crochet hooks from Pony. Filled with coloured glitter, they're sure to impress your fellow knitting friends! For stockists phone 01344 301 065 or email fiona@sjcopy.co.uk



4

Gutermann's unspun wools are fantastic for a whole range of creative projects. Choose from plant-dyed vegetable or German sheep wool. For more information phone 01344 301 065 or email fiona@sjcopy.co.uk



5

This cute and cuddly Knit-Wit Penguin is a great way to keep those Christmas stockings full of goodies, but you might have to keep him for yourself! Phone 0208 893 4000 or buy online at www.purves.co.uk



6

These deluxe Italian stork-handled scissors by Klasse are the ideal choice for fine thread work and delicate stitches. To find your nearest stockist phone 01344 301 065 or email fiona@sjcopy.co.uk



Give good gifts

If you're wondering what to get the knitter who has everything this Christmas, think outside the box and give a gift that is globally beneficial. The Good Gifts Catalogue specializes in 'Knit for Peace' packages that make a real difference in building bridges between communities in conflict zones. From India to Rwanda, women from different, traditionally hostile, communities are organising knitting and sewing businesses to produce much-needed warm clothes for babies, children and elderly people. For £25 you can help supply a



weeks yarn and needles for a group, for £35 you can buy these woolies for NGOs to distribute to hospitals, orphanages and those in need, and for the full £250 you can sponsor a 'Knit for Peace' group. For more information call 0207 794 9835 or visit www.goodgifts.org



Eco-friendly fashion

If you're on the lookout for accessories with a difference, designer Dirk Robertson's designs will be right up your street. Dirk creates and knits hats, bags, cushions and much more from discarded carrier bags and the range is so popular, it is already selling for great value from retailers across the world including London, Toronto and Montreal. For prices and more information on Dirk's products, email info@bicha.co.uk and view his work at www.bicha.co.uk



Lap of luxury

Treat friends and family to a luxurious knitting kit from online new Dunblough-based company Purl Moose Design. Two alpaca owners and a specialist knitwear designer produce the kits for a range of stunning tops, cardigans and coats, which are made after each fleece and dyed to reflect all natural body dyes. The name and pieces explain the wool, pattern, washing instructions and a short and snuggly of the words which name the pattern. The sweater is a 'Designed by Purl Moose by the Wool and I' kit comes in a natural cotton shopping bag. The kit even time to be covered in wool, more and keep your carbon footprint as low as possible, so you can indulge without the guilty conscience!

To find out more phone 01223 328 739 or see www.purlmoosedesigns.com



Summer school success

This year's Oxford Summer School knitting course, run by Susette Palmer, proved to be very successful for everyone who attended. The class studied pattern squares and knitted self-patterning socks and gloves. In addition to working on the optional class project, incorporating six different patterns on each side with buttons and twisted cords. The project could then be made into a cushion or bag depending on the thickness of yarn used. For more details on future Oxford Summer School courses, phone 02084 555 140 or log on to www.susetteknits.org.uk

Bring on the bling

Laura Bellows, the twin sister of Nomi's Nora Bellows, has just launched her own company, specialising bag jewellery, garment jewellery, buttons and accessories. Laura has applied the creative design skills she lent to some of Nomi's most popular patterns, including the Laptop and Messenger bags, Just Pockets and Yummy Lunch, to the striking and unique jewellery designs of Jul. The range includes the Buddha, Poetry, Spiral and Berries lines and the pieces are the perfect choice for a special, handmade gift. To browse the collection visit www.julsilver.com



Bag a bargain!

The dreaded credit crunch may be upon us but there's still a way to get your fix of retail therapy without the guilt! Duppdupp has just added a brand new clearance section to the online shop, so if you're looking for Clover accessories, Knit Life needles, Prym bamboo needles or Addi Turbos at unbeatable prices, it's time to get on the net and snap up some bargains. For more details phone 01316 230 136 and find the clearance section at www.duppdupp.com



Get inspired!

Winter White

BE A WHITER SHADE OF PALE WITH CREAMY SNOWFLAKE SHADES. **BY EMMA WHITTAKER**

1. Rowan Kidsilk Aura in 750 Ivory, www.knitrowan.com
2. Debbie Bliss Alpaca Silk Aran in 25002, www.designeryarns.uk.com
3. Sublime Angora Merino in 040 Feather, www.sublimeyarns.com
4. Blue Sky Alpacas Suri Merino in 410 Snow, www.blueskyalpacas.com
5. Crystal Palace Kid Merino in 1136 Natural, www.woollyworkshop.co.uk
6. Sublime Kid Mohair Blend in 029 Vellum, www.sublimeyarns.com
7. Sirdar Just Bamboo in 111 Manila, www.sirdar.co.uk
8. Wendy Pampas Mega Chunky in 2201 Rich Cream, www.tbramsden.co.uk



Get inspired!

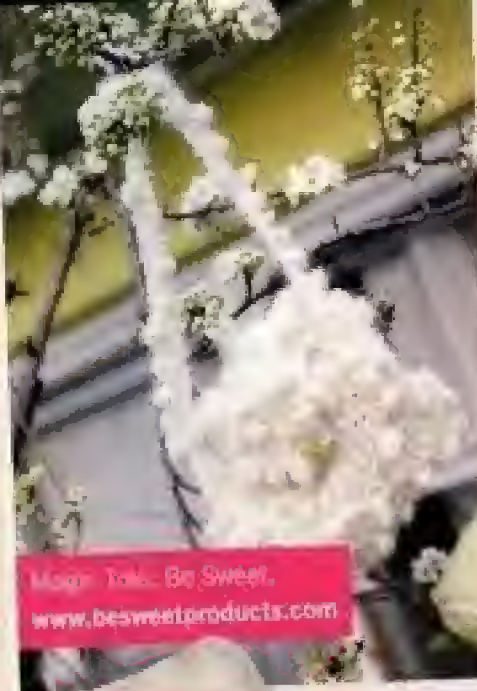


Cable from the sublime Aran
band knit boots. 01924 369 666.
www.sublimeyarns.co.uk

Etamel Lg bracelet, £46.99
Ayn Doy. 01534 871 551.
www.ayedo.co.uk



Cable bottle cover
£49, kit 124, 01788 810 626,
www.toffalpacas.co.uk



Magi: To Be Sweet,
www.beesweetproducts.com

Green and gold cable knit slipper
boots, £14 Dorothy Perkins,
www.dorothyperkins.com



Cable and bobble phallo, £15,
Accessorize. 0203 372 3000,
www.accessorize.co.uk



Bella knitting bag, Jordana Paige,
www.jordanapalge.com

Aran knit pattern, £14.99,
Stylecraft. 01535 609 798,
www.stylecraft-yarns.co.uk



Get inspired!

Must have knits!

Favourite Aran Knits by Hayfield



These classic chunky knits are the ultimate way to get cosy this winter. There's a mixture of cardigans, jumpers and hats for all the family, embracing the cable comeback in a palette of neutral yarn shades. To find your nearest stockist, phone 01924 371 501 or visit www.sirdar.co.uk



Best of the rest

Fair trade hand spun and woven cashmere throw and blanket, Luma. 0845 094 2598, www.lumadirect.com



Hooded poncho, £28, Dorothy Perkins, www.dorothyperkins.com



Hat, £15, J Jeans by Jasper Conran at Debenhams, 08445 616 161, www.debenhams.com



Get the look

Chunky chic

5 Stunning Bag Handles



Handmade wooden beaded bag handles, £8, www.kleins.co.uk



Handmade wooden bag handles, £6, www.kleins.co.uk



Round woven rattan handles, £15.40, www.bagsofhandles.com



U-shaped bamboo effect handles, £9.50, www.bagsofhandles.co.uk



Tortoiseshell bag handles, www.craftsandtrimmingsonline.com

6

of the Best: Ultimate Luxury Yarn

WHAT CREDIT CRUNCH? WE'RE INDULGING OUR ULTIMATE FANTASIES INSTEAD!

Tili Thomas Rock Star

Tili Thomas is famous for using only the best materials and producing stunning yarns. This spun silk is all hand dyed, with the glass beads coloured at the molton stage to match the yarn. In a range of rich colours from deep hued reds and burnt oranges to the bright Coral here, it has a lustrous sheen and a nice heavy drape. For a yarn worth its weight in gold make sure you only dry clean or carefully hand wash in cool water.

COMPOSITION:
100% Spun Silk
with glass beads
KNITS AS: Worsted
WEIGHT: 100g
LENGTH: 135m
REC NEEDLE SIZE: 5mm
TENSION GUIDE:
16 sts x 24 rows
RRP: approx £22



Shades of Cashmere Limited Edition Cashmere/Lurex

This beautiful soft yarn knits up as the most delicate and light lacey cashmere, the strand of lurex giving it a cheeky gleam in an otherwise quite fragile looking yarn. It's also good value for such long meterage – even if you knit it up with two strands to make it a 4ply weight you get around 300 metres. Take good care of this treasure by hand washing only.

COMPOSITION:
82% Cashmere, 18% Lurex
KNITS AS: Lace weight
WEIGHT: 50g
LENGTH: 600m
REC NEEDLE SIZE:
5mm
TENSION GUIDE:
28 sts x 32 rows
RRP: £9.95



KnitWitches Yarns Hand Dyed Swiss Cashmere and Silk 4ply

Knitwitches specializes in hand dyed cashmere and silk and this cashmere/silk blend is a fabulous combination of soft to touch with a lovely silky sheen, which the rich colours bring out perfectly. You can either knit it up as a lace with large needles or use smaller needles to create a lovely heavier drape. As always with hand-dyed, hand wash in lukewarm water.

COMPOSITION:
65% Cashmere, 35% Silk
KNITS AS: 4ply
WEIGHT: 100g
LENGTH: 400m
REC NEEDLE SIZE:
3.5-5mm
TENSION GUIDE:
24 sts x 30 rows
RRP: £25



Blue Heron Rayon Metallic

This shiny yarn is woven with a delicate metallic strand to create flecks that give a twinkly effect all over. The Rayon is soft and quite heavy so drapes gracefully, perfect for eveningwear and shawls. It comes in Blue Heron's famous incredible colour palette of over 50 combinations from variegated to block colours. Pure decadence.

COMPOSITION:
88% Rayon, 12% Metallic
KNITS AS: 4ply
WEIGHT: approx 220g
LENGTH: approx 500m
REC NEEDLE SIZE:
3.75-4mm
TENSION GUIDE:
22 sts x 28 rows
RRP: £26



Art Yarns

Beaded Rhapsody

This beautiful complex yarn has two strands; one of pure silk with interspersed glass beads, giving strength and weight to the fabric and providing a lovely drape, and the other mohair entwined with a metallic strand to create a soft fuzz. The result is a slinky looking yarn you want to snuggle up in.

COMPOSITION: 85% Silk with glass beads and metallic thread, 15% Mohair
KNITS AS: 4ply
WEIGHT: 100g
LENGTH: 160m
REC NEEDLE SIZE: 5mm
TENSION GUIDE: 18 sts x 22 rows
RRP: £31.95



For yarn stockists
see page 84

Kollage Delightful

A beautiful mix of Mohair and metallic that can be knit in lace on large needles. The two strands give strength and texture in equal parts and come in complimentary shades or colours, with names like Earthen Twist, Jupiter and Mermaid's Crown. Given its celestial names and ethereal impression this yarn is best used for delicate garments and adornments.

COMPOSITION: 68% Kid Mohair, 22% Viscose, 10% Polyester
KNITS AS: Lace weight
WEIGHT: 31g
LENGTH: approx 92m
REC NEEDLE SIZE: 5mm
TENSION GUIDE: 16 sts x 24 rows
RRP: approx £9

TOP KNITS

This month: Robynn Weldon
from Purlescence
www.purlescence.co.uk

At this time of year everyone is thinking about Christmas – either special gifts to knit for friends and family, or treats to reward themselves for all that hard work. Of course Purlescence specialises in luxury yarn and tools, so we have plenty of ideas for both.

We've just got in an amazing handpainted silk/cashmere blend from **Artyarns**, called Ensemble, also available in a beaded and sequined version. You could use one skein for a stunning but easy scarf as a last-minute gift, or put it on your wish list... the beaded version would be wonderful used as a trim on a larger garment or shawl.

Once you've got a taste for handpainted yarns, you quickly get tired of winding the skeins off the back of a chair! Investing in a swift and nostepinne makes the job much easier, and we have beautiful versions of these tools handmade from British woods. These were much admired at Ally Pally and I know they'll be on quite a few Christmas lists this year.

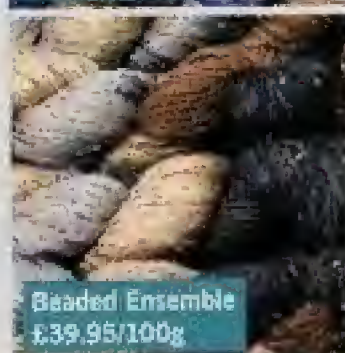
Also high on the wish lists will be the new range from **Offhand Designs** – these are stunning bags, handmade from limited edition fabrics and finished to perfection. The Sabrina is a brilliant handbag (it's the one I use myself) that will happily accommodate your portable projects and keep them separate from everyday necessities, while the roomier Zhivago is ideal for holding an entire sweater project. And there's a co-ordinating range of clutches to hold notions and needles; the newest is the Traveluxe, which is flying off the shelves because it's designed to hold those interchangeable needle sets that are becoming so popular.

Another of this year's big sellers will be perfect for knitting group secret Santas – Pattern Tamers (magnetic strips that help you keep track of your place in a chart) are pretty, practical and under a tenner. Or if a fiver's the agreed limit, how about **Lantern Moon's** very popular sheep and ladybug tape measures? There's even a seasonal peppermint candy style, and we've got them on special just for the Christmas season.

And finally, sticking with what you might call value treats, we have a new **Fleece Artist** yarn called Organic Wool; a delicious, super squishy DK weight merino wool that's put up in excitingly chunky 250g hanks at a brilliant price for premium hand-dyed yarn, and will make a lot of lovely Christmas hats and mittens.



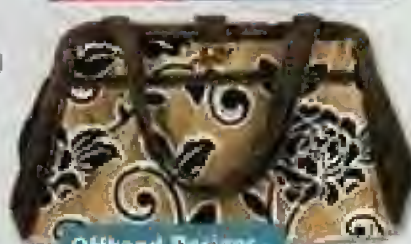
Ensemble
£31.95/100g



Beaded Ensemble
£39.95/100g



Fleece Artist Organic Wool
£22.95/250g



Offhand Designs
Zhivago bag £145



Offhand Designs
Sabrina bag £119



Offhand Designs
Traveluxe cases £36.95



Nostepinnes
£39.50

Pattern tamers
£6.95



THIS MONTH'S KNITTING GALLERY

Fashion Knits



SALZBURG COAT
Main page
Pattern page
RYC Cashsoft Aran

18

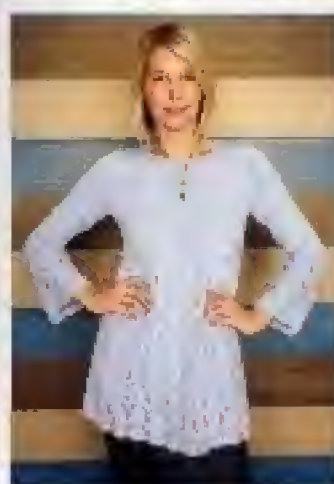
64



STARSKY CARDIGAN
Main page
Pattern page
Artesano Alpaca Aran

19

66



SMOCK-STYLE TUNIC
Main page
Pattern page
Sirdar Just Soya

20

70



ZIGZAG BOBBLE CARDI
Main page
Pattern page
Bergère de France Berlino

21

72



SCANDINAVIAN PULLOVER
Main page
Pattern page
Drops Alaska

22

74



POLO-NECK SWEATER
Main page
Pattern page
Sirdar Big Softie

23

75

Quick Knits



SNOWFLAKE HAT AND SCARF
Main page
Pattern page
RYC Cashsoft DK

24

76



REVERSIBLE BAG
Main page
Pattern page
Debbie Bliss Coma

25

77

Home Knits



SNOWFLAKE & ARAN AFGHAN
Main page
Pattern page
Cascade Pastatah

26

78



COLOUR WHEEL CUSHION
Main page 27 Pattern page 81
Patons Diploma Gold DK &
Patons Fairytale Dreamtime 4ply

Mini Knits



WOOL BABY NEST
Main page
Pattern page
Cometa Organic 4ply

28

82



TUNIC, HAT AND MITTENS SET
Main page 29 Pattern page 83
Bergère de France Angel &
Bergère de France Ideal

**FOR YARN
STOCKIST
INFORMATION
SEE PAGE 84**

Photography by
Laurel Guilfoyle
Hair and makeup by
Candice Konig

SALZBURG COAT

This comfy coat is
a must-have on a
winter getaway.

By Martin Storey

Yarn: RYC

Cashsoft Aran

Pattern page 64



**STARSKY
CARDIGAN**

Get a classic
look with this
stunning cardigan
by Sign Brown
Yarn: Artesano
Alpaca Aran
Pattern page 66



**SMOCK-STYLE
TUNIC**

Go for cool icy
blue with this
pretty tunic
by Pat Menchini
Yarn: Sirdar Just
Soya
Pattern page 70



**ZIGZAG BOBBLE
CARDI**

Have some
Christmas cheer
in this rich red top
by Sian Brown
Yarn: *Bergere de
France Berline*
Pattern page 72



**SCANDINAVIAN
PULLOVER**

This gorgeous
ski jumper is the
ultimate knit for
seasonal chic.
From Garnstudio
Yarn: Drops Alaska
Pattern page 74



**POLO-NECK
SWEATER**

Snuggle up in style
with this chunky
short-sleeved
sweater by Sirdar

Yarn: Sirdar

Big Softie

Pattern page 75



**SNOWFLAKE HAT
AND SCARF**

This cute hat and
scarf make the
perfect Christmas
combo. By RYC
Yarn: RYC
Cashsoft DK
Pattern page 76



REVERSIBLE BAG

Get two looks in
one with this quick
and easy bag by
Debbie Bliss
Yarn: *Debbie Bliss
Como*
Pattern: *page 77*



**SNOWFLAKE AND
ARAN AFGHAN**
Give a room the fog
cabin look with this
striking throw
by Nicky Epstein
Yarn: Cascade
Pastaza
Pattern page 78



**COLOUR WHEEL
CUSHION**

Brighten up a chair
on a cold winter
night with this
colourful cushion
by Fiona Morris.
Yarn: Patons
Diploma Gold DK
& Patons Fairytale
Dreamtime 4ply
Pattern page 81



WOOL BABY NEST

Wrap tots up
warm in this snug
bag for babies
by Tina Barrett
Yarn: *Cornish
Organic 4ply*
Pattern page 82



**TUNIC, HAT AND
MITTENS SET**

These sweet knits
are just right for
a nippy day. By
Bergere de France
Yarn: *Bergere
de France Angel
and Bergere
de France Ideal*
Pattern page 83



Casting on

Write to us including your name and address to **Katy Evans, Knitting, GMC Publications Ltd, 86 High Street, Lewes, East Sussex, BN7 1XN** or email katie@thegmcgroup.com

Send us your thoughts, views and comments and you could WIN £50 of yarn from DESIGNER YARNS

STAR LETTER

Better late than never

Fifty years ago, aged 9, I was taught to knit at school. I remember the project was a pair of "fawn" socks. Oh

how I struggled. I hated the colour and still do. I couldn't do it right and the teacher was always nagging me because I didn't hold my needles the right way. The result was that by the end of the school year all that was done was the leg of the first sock. Granny turned the heel and finished it. I don't know whether the second sock ever got knitted - I didn't care. I hated the thing. However although I tucked the memories into the recesses of my mind, I didn't forget about it.

As it turned out I am quite an adept knitter and I still hold my needles the wrong way, but my way. Who cares! Then hand knitted socks came back into fashion and I could

not understand why knitters were so keen on them. I would look at the patterns, shake my head and put the pattern down. This happened time and time again and I started to think that maybe these socks were not so difficult after all. I bought some yarn and some needles. A free pattern came with the yarn so on a fortnight's holiday I started knitting my socks. Leg done, now to the dreaded heel. I followed the pattern but it looked very odd. Never mind I thought and carried on. The result is one pair of beautiful socks of which I am very proud. I am now ready to do another pair but the trouble is I can't decide which of the great yarns to use so maybe it will have to be more than one pair.

My socks have taken half a century to knit and someone is whispering in my ear "Better late than never".

Liz Smyth, Middlesex

Sensory overload

I just wanted to write and say a huge thank you. I won the tickets to the Knitting and Stitching show. I went on the Thursday with a friend and we had a fantastic day. It was so lovely to see and touch wool that I had read about in the magazine and

online. I touched (and bought) alpaca, Cheery Tree Hill yarns and Colinette. It was sensory overload. My only regret is having to leave at 4pm to get the coach back. Thank you so much for your fantastic magazine.

Sally Booker, Weymouth



Knitting not ageist

I really love Knitting Magazine, the November '08 edition has just landed on the mat - fantastic. However, in reply to Grace from Sheffield (K56) I must take exception (sorry) but as a 'wizz' girl (aged 45 going on 18!!) I personally have just finished knitting 50 hats

for the worthy Save the Children 'Knit One Save One' Campaign. I also know that locally run computer classes for the over 60's are very popular. So I say age is only a number - 'Less Ageism - More Knitting from All of us wonderful Chicks with Sticks'.

Judi Crothers, Hillisborough

Designer Yarns Ltd Tel: 01635 664 222
Email: alex@designeryarns.uk.com
Website: www.designeryarns.uk.com

STAR LETTER

Make it your own

I loved the idea of the Alpaca Wrist Warmers in the October issue K55. I had some sock wool and size 2.5mm needles so made some for both of my daughters. I adapted the pattern a little but you can see how well they turned out by the photo.

Pat Wolley, Lincolnshire



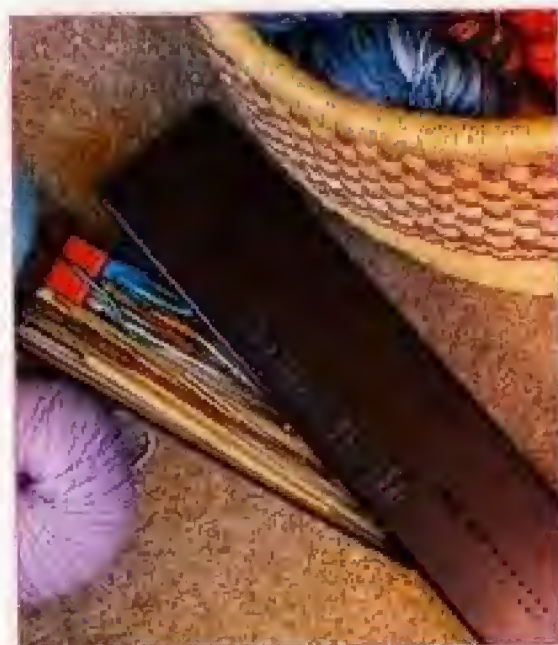
Waste not want not

Re the query on availability of 3.5 size needles in Ask Jean (K55), I have found that they are on a par with the very old size 11 that my mother used in her knitting heyday and have managed to dig up two pairs with ends and a set of four double-pointed from foraging in my local charity shops. I also came across an ancient needle gauge which is very useful to use with my up-to-date one as a comparison, not to mention various lots of yarn, patterns, trims etc. In fact, if you are patient and make visits a habit, you'll be amazed just what you can find knitting-wise, especially if you make friends with the charity shop workers who will put aside specially requested items for you! How's that for a win-win situation?

Maxine Inidge, by email

Jean's reply

I'm a big fan of charity shops and recycling and there must be loads of knitting paraphernalia just waiting to be used again. One of my great knitting finds is a beautiful old bakelite needle case which has a needle gauge and a ruler on the lid. Knitting is a part of the current revolution that embraces the power of the individual to make a better world for us all. More and more people are now proud to wear handcrafted clothes they've made themselves, clothes that involve no sweatshop labour (except your own of course). My mother always told me 'waste not want not' and it was never more true than today.



Ravelry unravelled

At last, a UK knitting magazine that has covered Ravelry! It's such a massive part of the knitting community and it's expanding at such a rate I have been surprised at the reluctance of knitting magazines to embrace this and feature it or interview Jess and Casey, its founders. The feature prompted me to look up whether Knitting has a group on Ravelry and yes it does. I hope you check up on it, the forums are a great way of getting feedback from your readers.

Louisa Spracken, County Durham

Eds Reply

We do! Reader feedback is always important to us, so keep it coming!



Identified!

Yippee at last another 'bent' cable needle (Ask Jean K56). I have had one like this for a few years and I find it easier to use than the one you use and yes it was a freebie but I cannot remember the magazine. It could have been 'Pins and Needles' as that is the only one I can recall buying. I have tried to buy one for a friend, she has is new to knitting and would like to explore the cable stitch but is a bit anxious about losing the stitches on the cable needle, she took mine to the local yarn shop and they'd never seen one like it, so maybe now someone might like to produce it again. Keep up the good work, the magazine is a good read.

Mavis Pike, Cheshire

To reference the 'unidentified inherited object' in November issue 56, it is definitely a cable needle and the best 'freebie' I've ever had from a magazine. I use it for all my cable work. Since getting it I have never used any other cable needle. It never falls out, whatever thickness yarn I'm using from 4ply through to extra thick chunky.

Pat Hatton, Lincoln

In response to M.T. Kielty's enquiry about the mystery object (Ask Jean K56) – you are indeed correct, it is a cable needle. I use one of these myself and find it far superior to the straight ones as the stitches cannot slip off.

PS. Knitting magazine just gets better and better!

Mrs E A Harwood, Derbyshire

On reading your Ask Jean queries (K56) I had to smile at M.T. Kielty's 'unidentified inherited object'. You asked if there were any readers still using one. Well I for one still do, I wouldn't be without it. It's light, it's flexible, my stitches stay put and I stick it in my hair in between cables so I know where it is (metal ones are a bit heavy).

Marjorie Moss, Cheshire

Got something to say? Visit:
www.knittinginstitute.co.uk

Seasonal sensations

SUE PEARCE PICKS OUT THE BEST YARNS
AROUND FOR KNITTING GORGEOUS GIFTS

TOP: Lang Venice
MIDDLE: Louisa Harding Hulda
BOTTOM LEFT: Scheepjes Jade
BOTTOM RIGHT: Bergère de France Tweedline





Louisa Harding La Salute Quattro

This luxurious mohair blend knits up beautifully with a tension of 20 sts and 28 rows. For a lacier knit, it is also possible to use up to 6mm needles, perfect for wraps and scarves. The variegated yarn comes in eight subtle, blended shades and the sample is shown in shade 05. Pattern support is available in the two Louisa Harding books, Venezia Una Volta and Venezia Felice Mai Dopo.

COMPOSITION: 79% Kid Mohair, 21% Nylon WEIGHT: 50g
LENGTH: 105m REC NEEDLE SIZE: 4mm RRP: £3.95
CONTACT: Designer Yarns, Units 9-10, Newbridge Industrial Estate,
Pitt Street, Keighley, West Yorkshire, BD21 4PQ Tel: 01535 664 222
Email: alex@designeryarns.uk.com Website: www.designeryarns.uk.com



Louisa Harding Hulda

Hulda is a lovely, loosely spun chunky yarn. It knits up quickly and evenly into a soft and light garment, with a tension of 14-16 sts to 10cm. The blended fibres produce a very slightly textured knit, with the linen element giving a gentle haze without the itchiness of mohair. It comes in eight strong, clear shades and the sample is shown in shade 02 Duck Egg. Pattern support is available in the new book from Louisa Harding 'Wildspur' which features beautifully structured garments and accessories for women.

COMPOSITION: 50% Wool, 30% Acrylic, 20% Linen WEIGHT: 50g
LENGTH: 100m REC NEEDLE SIZE: 6mm RRP: £4.95
CONTACT: Designer Yarns, Units 9-10, Newbridge Industrial Estate,
Pitt Street, Keighley, West Yorkshire, BD21 4PQ
Tel: 01535 664 222 Email: alex@designeryarns.uk.com



Bergere de France Natura

Natura is a fabulous new yarn for Winter 2008. This softly spun chunky yarn knits up quickly with a slub texture into a warm, dense fabric. The tension comes out at 12 sts and 16 rows to 10cm making it a great choice for a project to be completed in a hurry. A medium sized sweater takes approximately 20 balls and pattern support is available in the Bergere de France magazines. It is available in eight shades that include a creamy natural colour, brown, grey and a lovely plum shade. The sample is shown in Roche.

COMPOSITION: 50% Alpaca, 50% Worsted Wool WEIGHT: 50g
LENGTH: 40m REC NEEDLE SIZE: 7mm RRP: £2.79
CONTACT: Gordon Leslie, Bergere de France,
11 White Hart Gardens, Hartford, Northwich, Cheshire, CW8 2FA
Tel & Fax: 01606 883149 Email: gordonleslie@hotmail.com



Lang Venice

A luxurious cotton/cashmere blend from Switzerland that knits up quickly with a tension of 18 sts and 24 rows to 10cm, this will also knit to standard Aran patterns. The rounded 16ply yarn knits up evenly with strong stitch definition and a little care is needed not to split the yarn, but blunt-ended needles should solve this problem. Venice is suitable for winter woolies for sensitive skins, with the comfort of cotton and the warmth of cashmere. Available in 17 strong shades, the sample is shown in 0094.

COMPOSITION: 10% Cashmere, 90% Cotton WEIGHT: 50g
LENGTH: 75m REC NEEDLE SIZE: 4.5-5mm RRP: £4.60
CONTACT: Artyarn, 10 High Street, Pointon, Sleaford,
Lincolnshire, NG34 0LX Tel: 01529 240 510
Email: info@artyarn.co.uk Website: www.art yarn.co.uk



Aragon Yarns Classic Romney

Aragon Yarns are based in Kent and keep their own flock of Romney sheep, the fleece is sent to the foothills of the Italian Alps where it is washed spun and dyed by artisans with decades of experience, providing a pure and luxurious yarn. Classic Romney is a single twist soft slub yarn that is lovely to handle and knits into a firm fabric with a soft lustre. The tension given is 17 sts and 22 rows to 10cm which produces a warm garment that is not too heavy to wear. It can also be knitted on 5mm needles, which will produce a standard Aran-weight tension. Knitting kits using the yarn are available direct from Aragon and these include tea cosies, hot water bottle covers, cushion covers and accessories. There is a good selection of 18 strong clear shades available in the range and the sample is shown in shade Heron.

COMPOSITION: 100% Pure Wool **WEIGHT:** 50g **LENGTH:** 75m
REC NEEDLE SIZE: 5.5mm **RRP:** £3.50
CONTACT: Aragon Yarns, Aragon Farm, Sissinghurst,
Crenbrook, Kent, TN17 2AB
Tel: 01580 714 400 **Email:** woolstore@aragonyarns.co.uk



Louisa Harding Kashmir DK

Kashmir is a luxury blend with a lustrous sheen, the yarn consists of a waver chain that knits up into a lightly textured fabric that is soft to handle and comfortable to wear. It knits to a tension of 22 sts to 10cm which is a standard double knit weight so can be used with most DK patterns. There is also pattern support in the Louisa Harding books, Knitting Little Luxuries, and Enchanted Garden. Kashmir is available in 27 shades that range from soft pastels to deep, earthy tones. The sample is shown in shade 06. It washes and wears well, with no pilling.

COMPOSITION: 55% Merino Wool, 35% Microfiber, 10% Cashmere
WEIGHT: 50g **LENGTH:** 105m **REC NEEDLE SIZE:** 4mm **RRP:** £3.95
CONTACT: Designer Yarns Ltd, Units 9-10 Newbridge Industrial Estate
Pitt Street, Keighley, West Yorkshire, BD21 4PQ. **Tel:** 01535 664 222
Email: alex@designeryarns.uk.com **Website:** designeryarns.uk.com



Scheepjes Jade

Scheepjes Jade is a super soft, light chunky yarn made in Holland. The rounded, softly spun yarn knits up with a lovely, even tension. With 12 sts and 16 rows to 10cm it grows quickly and is suitable for a number of projects. Each shade has a graduated colour change in natural and colourful bright tones. The sample is shown in shade 362.

COMPOSITION: 50% Acrylic, 50% Wool **WEIGHT:** 50g
LENGTH: 101m **REC NEEDLE SIZE:** 7mm **RRP:** Approx £3.75
CONTACT: HWS-Markoma B.V. Montageweg
28 3433 NT Nieuwegein, Netherlands
Tel: 0031 030 60 07 040 **Fax:** 0031 030 60 18 868
Email: info@hws-markoma.com **Website:** www.scheepjeswol.nl



Bergere de France Tweedine

Tweedine is a lovely soft, lightweight yarn with a tweed effect. It knits to a tension of 24 sts and 30 rows to 10cm with just a hint of texture. Available in a range of 11 earthy tones, the knitted sample is shown in shade Saule. Pattern support is available in the Bergere de France magazines and the average sized sweater takes approximately 11 balls.

COMPOSITION: 30% Wool, 70% Acrylic **WEIGHT:** 50g
LENGTH: 150m **REC NEEDLE SIZE:** 2.5mm **RRP:** £3.09
CONTACT: Gordon Leslie, Bergere de France,
11 White Hart Gardens, Hartford, Northwich, Cheshire, CW8 2FA
Tel/Fax: 01605 883 149 **Email:** gordon@leslie@hotmail.com
Website: www.bergeredefrance.fr

Bergere de France Angel

This ultra fine mohair blend is available in ten scrummy shades and the sample is shown in shade Glacé. It has a tension of 28 sts and 35 rows to 10cm and makes beautiful scarves and shawls. An average sized sweater takes seven balls, making it excellent value and pattern support is available in the Bergere de France magazines for women and children.

COMPOSITION: 44% Polyamide, 32% Acrylic, 24% Mohair
WEIGHT: 25g **LENGTH:** 275m **REC NEEDLE SIZE:** 3.5mm
RRP: £1.90 **CONTACT:** Gordon Leslie, Bergere de France
 11 White Hart Gardens, Hartford, Northwich, Cheshire, CW8 2FA
Tel/Fax: 01606 883 149 **Email:** gordonjleslie@hotmail.com
Website: www.bergeredefrance.fr

Artists Palette Softee

Beautifully soft to the touch, Softee is a heavier weight lace yarn, and makes the most wonderful lace patterns. There is no recommended tension and it can be used with various needle sizes between 3.5 and 5mm to produce different results. It has the cool feel you would expect from alpaca and it takes the dye a little more subtly than other yarns. Available in a standard range of 17 dreamy shades, the sample is shown in S 4768. The yarns are hand painted, and can be custom dyed to your own specification. Artist's palette source as much of their yarn as possible from British producers, these are then dyed in acid dyes which are very safe to use, non-toxic and have very little impact on the environment. Hand washing is recommended. ●

COMPOSITION: 100% Superfine Alpaca, **WEIGHT:** 100g
LENGTH: 600m **REC NEEDLE SIZE:** 2-3mm **RRP:** £12.50
CONTACT: Artist's Palette yarns, 29 School Lane, Upton Upon Severn, Worcestershire, WR8 0LQ **Tel:** (9am-5pm only) 01684 592 442
Email: sales@artistspaletteyarns.co.uk
Website: www.artistspaletteyarns.co.uk



1. Bergere de France Tweedine, 2. Bergere de France Natura, 3. Scheepjes Jade 4. Lang Venice, 5. Bergere de France Angel, 6. Artists Palette Softee, 7. Louisa Harding Hulda, 8. Louisa Harding Kashmir DK, 9. Aragon Yarns Classic Romney, 10. Louisa Harding La Salute Quattro

Books Review by Katy Evans & Heather Gregory



Glam Knits

By Stefanie Japel
£14.99
Published by David
and Charles
ISBN 978 1
60061 035 6
With the revival of
vintage couture
and the 1940s
fashion of scarlet

lip stick, cinched waists and peep toe shoes storming back on trend, *Glam Knits* shows us how to capture this craze in 26 luxurious knitting patterns. Spotting rich, sumptuous silks, angora and cashmere these designs are wearable, sophisticated and extremely flattering – the designs are showcased by exceptional and demure photography. Stefanie has labelled her patterns Super Easy, Medium and Challenging, all with accompanying diagrams and pattern alterations for varying dress sizes. She has also included how to measure your body to get the perfect fit. This book is beautifully compiled with pieces that will complement any outfit and add a touch of glam effortlessly. **HG**

READER OFFER

Readers can order *Glam Knits* for the special price of £12.99 with free p&p (UK only). To order please call the David & Charles hotline on 0870 9908222 or email dcdirect@davidandcharles.co.uk and quote code AD451.



Signature Scarves

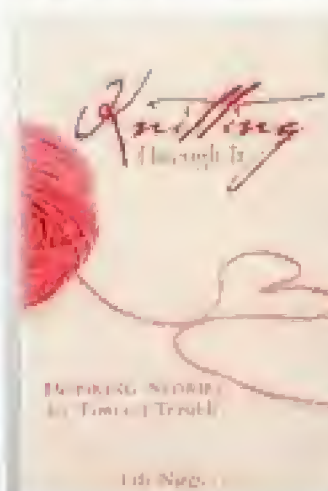
By Nicky Epstein
£17.99
Published by Sixth
& Spring Books
ISBN 978 1
93302 734 0
Nicky's imagination
is boundless and
this book is a
visual treat, if just
to turn the page

and see what she has created next. Celtic and Moorish motifs sit next to shibori style felting, a variegated scarf with a secret skull pattern, autumn leaf inspired scarves and my favourite – a beautiful Victorian cape. Playing with texture and techniques Nicky has included something for all levels, with full instructions, charts and even tips on how to change the pattern slightly to make it your own. A great book to inspire fabulous accessories and beautiful gifts. **KE**

WIN

We have three copies of *Signature Scarves* to give away. Just send your name and address to *Signature Scarves* giveaway (K58), *Knitting Magazine*, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009.

explaining how to make the right pattern choice for your figure type and size, how to amend patterns to flatter your assets and which colour/textures to use or avoid. Having given you the confidence to know what to knit, a selection of designers, including Kim Hargreaves and Martin Storey, have put together a collection of jumpers, cardigans, vests and shawls to flatter the fuller figure. The best is a beautiful kidsilk flared waisted jacket, although I think the inclusion of a bag pattern is a cop-out. **KE**



Knitting Through It

Lela Nargi
£12.99
Published by
Motorbooks
ISBN 978 0
76033 005 0
A thoughtful
and interesting
collection of
homespun wisdom
– all concerning

turning to knitting to get through difficult times. From knitting through wars and the depression to personal journeys of giving up smoking, serving a jail term and surviving illness. Instead of being a depressing book this is a positive look at the meaning knitting has for people as a purpose, a focus, useful and helpful. Excerpts from letters dating back from the 1930s to the 1830s and black and white photographs from various museum archives give a rich sense of history, whilst contemporary writers give a present-day edge. A lovely read. **KE**

WIN

To win one of 6 copies see our Offers page 4.



It Girl Knits

By Phoenix Bess
£10.50
Published by
Potter Craft
ISBN 978 0
30739 634 1
If you want to
capture the
essence of teenage
style 16-year-old

American 'It' girl, Phoenix Bess has created this book for her own generation of trendy, young women. With a skill level focused at the beginner, the designs are clear and classic with fun touches of embellishment and beading. The use of style tips help to note which pieces work well together and the style guide also offers handy colour co-ordination to ensure there are no fashion faux pas. Divided into four segments; Sunny days, Days off, Play days and Nights there are 30 patterns compiled of baby doll tops, fingerless gloves, Capri leggings and hand bags which can be mixed and matched to form an entire wardrobe. An easy way to get 'It' girl style. **HG**



Knitting Goes Large

By Sharon Brant
£16.99
Published by
Rowan
ISBN 978 1
90600 743 0
The first thing
this book offers
is an introduction



Shop Review by Katy Evans



Ring a Rosie recommends...

- Sublime extra-fine merino
- Debbie Bliss baby cashmerino
- Rowan 4ply soft
- Shop open Mon–Fri 9am–5pm
- Knitting classes – including Debbie Abrahams starting next year. Check website for details.

Ring a Rosie Tyne & Wear

After starting at craft fairs and working from home, Ring a Rosie opened as a shop in 1998, and is now in Park View, Whitley Bay, on the fabulous north east coast of England. Barbara Lowe, owner of Ring a Rosie, and her team sample and test

all new yarns, so they can provide expert advice, and currently have over 100 finished knitted items on display, which are changed regularly as new patterns and designs become available.

Barbara was taught to knit at an early age by her mum and nana, and learned to crochet from her great aunt and mother in law. "I have always been a creative person, studying art and needlecraft, and have a particular love for yarns and fabrics, combined with sketching and creating my own designs," she says enthusiastically.

In 2005, Barbara's friend Eleanor joined her, having worked for the previous 10 years as a Rowan design consultant. "Some of our regular customers affectionately refer to us as the Trinnie and Susannah of 'What Not To Knit!'" says Barbara.

They have recently started developing and designing their own range of patterns and kits, which have proved very popular and have added something unique and different for their customers. They will soon be available on Ring a Rosie's new website www.ringarosie.co.uk, which launched in November 2008.

As a specialist knitting shop, it holds an extensive and wide range of yarns covering Rowan, Debbie Bliss, Noro, Sirdar, Sublime, Patons, Stylecraft, King Cole and many others. They also stock a wide range of knitting needles from standard metal to bamboo, rosewood and Lantern

Moon ebony. A comprehensive range of books, patterns and notions, including Clover products are stocked too. In addition they keep a large range of buttons, including many from Italy and Spain.

For many years the shop has received visitors from across the UK and abroad. Whitley Bay is a seaside town with a wide variety of independent shops, cafes and restaurants. Close to the vibrant city of Newcastle upon Tyne it is a wonderful base from which to visit the dramatic and historical Northumbrian coastline and castles whilst taking in something a bit more crafty.

Ring a Rosie

169 Park View, Whitley Bay,
Tyne & Wear, England, NE26 3RE
Tel: 0191 2528874
Website: www.ringarosie.co.uk (launch Nov 08)



Mandy's Wools recommends...

- Debbie Bliss Baby Cashmerino
- Sirdar Snuggly – fabulous patterns!
- Patons felted bag kits
- Shop open Mon–Sat 9.15am – 4.30pm
- Knitting group – 1st Wednesday each month

Mandy's Wools Wells

Shirley Ford, owner of Mandy's Wools, gave up her job as a primary school teacher to open her first yarn shop in a small store room, owned by her partner Keith, in one of the side streets of the historic city of Wells. This was little more than four walls and a door, which they speedily outgrew

necessitating a move to bigger premises. Sadly Keith died in 2001 and the shop became a real focus for Shirley's life. As interest grew in knitting she moved to their present premises, and with her new partner Brian the shop has gone from strength to strength.

"I have the fondest memories of traditional wool shops, we have a relaxed and friendly atmosphere where customers can browse and get close to the yarns," Shirley says. They stock yarns from all the major companies including: Debbie Bliss, Sirdar, Noro, Mirasol, UK Alpaca, Stylecraft, King Cole, James Brett, Wendy, Patons and Woolcraft, catering for everyone's taste, style and budget. They also stock thousands of patterns ranging from the new and stylish to the old and rare. Since the craft shop closed in Wells, they now stock a large selection of haberdashery and other craft items, such as Anchor and DMC tapestry wools and cottons, rug making, fabrics and patchwork, and their large range of buttons has to be seen to be believed.

Shirley recently started a knitting group, which meets on the first Wednesday of every month. "I always worry about fitting everyone in every month as so many of our customers turn up, but we always manage" says Shirley. They have tried spinning, dylag using Kool-Aid and the

microwave, UK Alpaca came and gave them a talk about how wool gets from the sheep to shop and they are currently making intricate squares to put into blankets and hats for the local premature baby unit.

Mandy's Wools run a loyalty scheme where customers collect stars in return for a £10 voucher off their next purchase, with currently nearly 1100 loyal customers. As Shirley says "all the stresses of life are left behind when we loose ourselves in the wonder of textures, colours and patterns – who needs anti depressants, just come and spend time with us in our shop."

Mandy's Wools

5 Mill Street, Wells, BA5 2AS
Tel: 01749 677548
Website: www.mandywools.co.uk



Designing an intarsia pattern

THIS MONTH **FIONA MORRIS** SHOWS YOU HOW TO DESIGN INTARSIA

Intarsia designs can be anything from very simple geometric blocks of knitting to complete pictures but whatever your design source you will need stitch related graph paper on which to draw your design. Knitting is not square. In stocking stitch (the stitch generally used for intarsia) you need more rows to 10cm than stitches therefore you need graph paper that reflect these proportions.

Stitch proportioned graph paper is not as readily available now as it was a few years ago. Chartwell used to sell 'True-Knit' graph papers in a number of different ratios but I'm not sure if they are still available. You can draw your own stitch related graph paper using Microsoft Excel or there are websites on the Internet that will allow you to enter your row and stitch gauge and then print off a correctly proportioned grid. Two

websites you might find useful are <http://tata-tatao.to/> and www.sweaterscapes.com

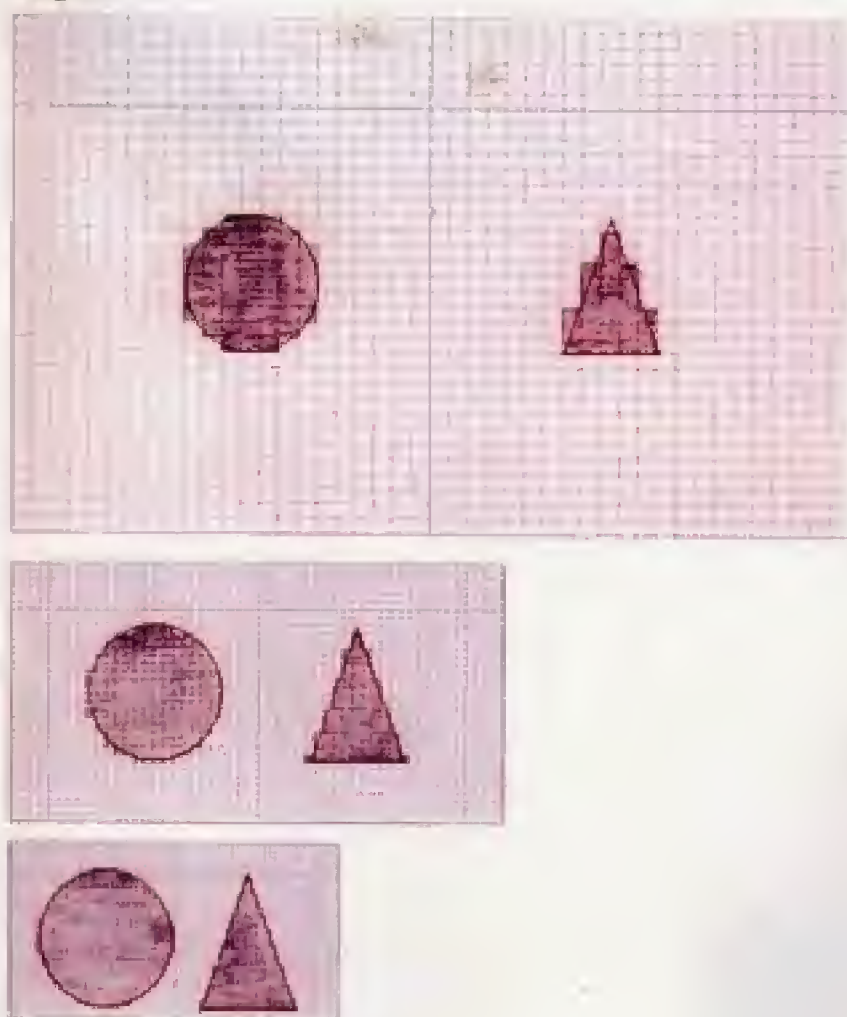
The first website mentioned allows you to enter your own stitch and row gauge and then print the grid out in a range of different scales. The facility to print different scales can be very useful as a design tool. You can print sheets of graph paper at full scale, but you can also print them at half or one third scale. The grids in **Image 1** all have the same stitch and row proportions but are printed in different scales. Using a template I drew a circle and a triangle on each graph. The smaller the scale of the graph paper, the more rows and stitches in each shape and therefore the more detail.

I then knitted **Sample 1**, starting by knitting the shapes from the smallest graph paper first, then the middle scale graph paper and finally the largest scale graph paper. Each section of knitting has the

same total number of stitches and rows but the size of the circle and triangle changes. The largest shapes are knitted from following the smallest scale graph as the drawn shape covers more rows and stitches. The smallest shapes are knitted from the largest scale graph paper as the same size drawing covers fewer stitches and rows.

Some knitting books have pages of stitch related graph paper in them e.g. 'Vogue Knitting: The Ultimate Knitting Book' and 'Design your own knits in 5 steps' by Debbie Abrahams which you can use to draw your design on. They may not be the exact proportion of your row and stitch gauge but they will be based on a standard gauge proportion to give rectangular 'squares'. Do not use ordinary square graph paper. If you do when you come to knit your picture it will appear short and fat in the knitted fabric compared to the original drawing.

Image 1



Sample 1



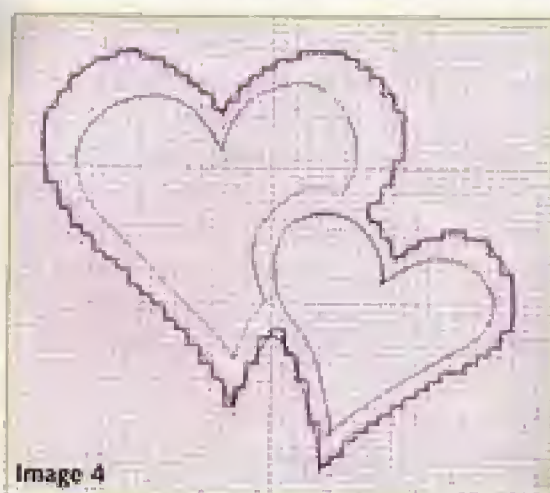
Having found stitch proportioned graph paper in the size you want to use, you need to draw or trace your image onto the graph paper. **Image 2**



is a drawing of 2 hearts, which I then traced off my original drawing onto stitch proportioned graph paper. To transfer the image I drew over the image covered with tracing paper. I then turned over the tracing paper and drew over the same lines on the reverse side and then turning the tracing paper over again so the image is the same way around as the original, I traced over the lines again onto the graph paper. I prefer to trace over the line on the reverse side of the tracing paper rather than shading over the line as it gives me a cleaner image when tracing onto the graph paper.



Image 3 shows the outline of the hearts drawn onto proportioned graph paper. As you can see from this image, the lines of the drawing cross through many of the squares. The next step is to square off the drawing i.e. decide which side of



the drawn line the stitch is going to be included.

Image 4 shows the drawing squared off around the outside line of the drawing.

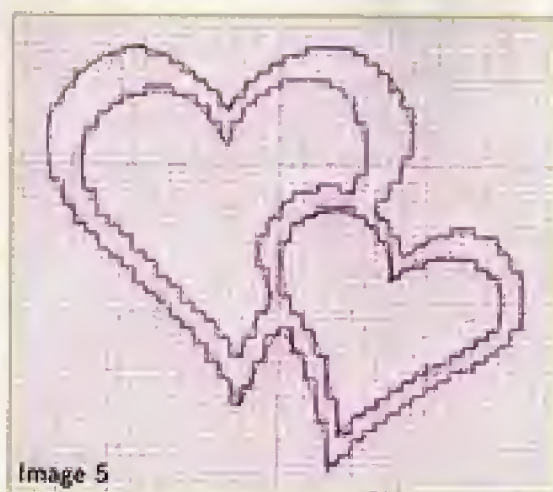


Image 5 shows both drawn lines squared off. When I am squaring off a drawing, if a line bisects a square, I draw around the edge of the square so it is included in the section where the majority of the square lies. Having squared off all the lines, you can then make adjustments to any areas that may look unbalanced.



Image 6 shows the 'outline' areas filled in with colour and I have also drawn around the edge of the squares on the inner line of each of the hearts with a black pen to make this outline clearer

Sample 2



I have kept the drawn examples for this article fairly simple with large blocks of colour and hope this article will encourage you to try designing your own intarsia patterns. ●



Image 7 shows the smaller heart shape filled in with colour and **Image 8** shows the large heart shape filled in with colour. You could also colour in the background area around the hearts but as I was using the same colour for all the background I left it blank.



The graph is now ready to knit from. The graph should be followed from the bottom right hand corner reading row 1 from right to left and row 2 from left to right. If you knit row 1 from left to right and row 2 from right to left the image will be reversed in the knitted fabric. **Sample 2** shows the hearts pattern knitted in Patons Diploma Gold DK.

Knitting for the boys

KEITH GREGSON EXPLORES THE FASCINATING HISTORY OF HAND KNITTING IN SUPPORT OF THE BRITISH MILITARY



ABOVE LEFT: Keith Gregson's grandfather Fred with Keith's Great Uncle John

I all began with my visit to the Yorkshire village of Dent (K52 'Now! But This Knitting'). Although as a professional historian I was intrigued by many areas of the history of hand-knitting carried out in the area in times past, my personal interests led me to develop a soft spot for one particular aspect. This encompassed knitted items in the village's fascinating little museum that were specifically related to military involvement.

One such item was a militiaman's cap knitted in coarse local wool (see pic 1). It was simply huge and reminded one of my sons, (now a trained historian himself) of the type of hat worn by 'Santa's little helpers'. I was prompted to comment that it seemed big enough to serve as a sleeping bag for at least one of aforesaid helpers! Once back home, I couldn't help but trawl through my various books and collections to find out a little more about the history of hand-knitting for the forces and especially 'the boys overseas'— and what a fascinating research topic it proved to be.

Literature about Dent knitting informs us that in the eighteenth and nineteenth centuries, gloves, socks, jenkins and pullovers were produced for these 'boys'. These would have kept many a warrior warm during the conflicts with Napoleon in the early 1800s.

In conditions such as those experienced on the Somme and around Ypres, the simple sock was capable of winning wars.

Between late 1914 and late 1918, many of our male forebears had the misfortune to be serving in appalling conditions in trenches stretching all the way from the North Sea to Switzerland. During the long cold winters, hand-knitted clothing was much in demand and most lists of demands encompassed mufflers, gloves, scarves, cardigans and pullovers, balaclavas and, above all, socks.

In conditions such as those experienced on the Somme and around Ypres, the simple sock was capable of winning wars. Poor foot hygiene in general led to a condition known as 'trench foot'— a vicious form of athlete's foot. This condition would inevitably lead to a soldier being unable to take part in combat and even started to take its toll as the Falklands' War of the 1980s drew to a conclusion. When my Great Uncle Joe (Greatorex from Shropshire) joined the Shropshire Light Infantry in the First World War, the importance of sock supply was written in tablets of stone. His trench manual has a whole section dedicated to the 'Care of Feet' (pics 3 and 4) and is very

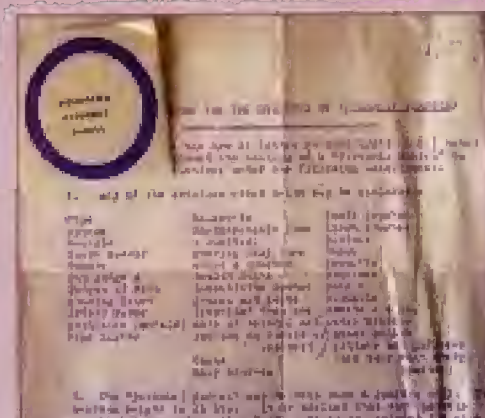
specific about how this should be done.

When heading to the front, the men had to hand in a pair of dirty socks and pick up a pair of clean ones to wear. They also had to carry another clean pair in their kit bags. They were supposed to change socks every day and pick up another clean pair and their quartermaster was under orders to keep a complete record of 'sock movement'.

The men were also supposed to rub whale oil into their feet before going into the line and were instructed to take off their boots on a daily basis

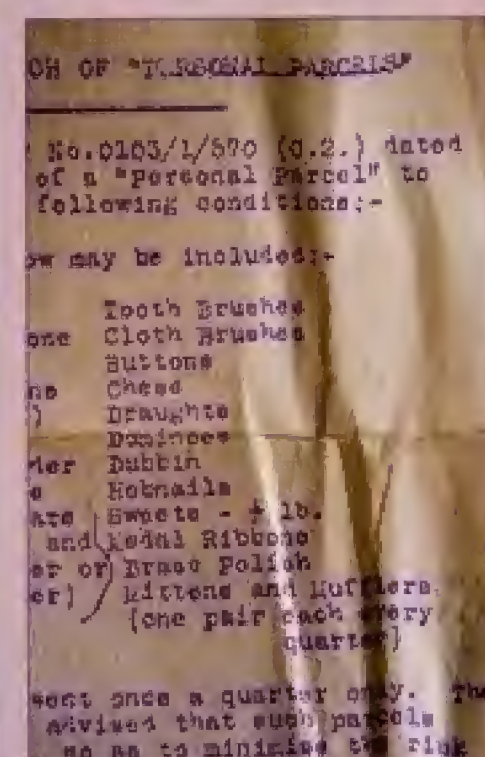
parcel he has received from home. The look on his face is priceless as he says 'Struth' and 'How am I supposed to get into this?' or something to that effect.

I also came up with some absorbing material among the effects of my Great Uncle John (Stephens originally from Millom in Cumbria). He was taken prisoner in March 1918 and remained a POW in France and Germany until the end of the war some eight months later. Back home (in Liverpool by now), his wife did not know if



Knitted Items for a POW's parcel

These are the POW parcel instructions sent to John Stephens's wife in 1918. Knitted material comes at the very end of the main list where it states that 'mittens and mufflers' (one pair each quarter) could be provided. It is also possible to make out a faint pencilled addendum, which suggests that 'a pair socks' & woollen puttees' could be knitted instead. Puttees were usually elasticised and worn from ankle to just below the knee. Wearing these in the trenches caused my paternal grandfather (Harold Gregson from Barrow in Furness) a life long struggle with varicose veins. I'm sure a pair of knitted woollen ones may have saved his distress! Another source reveals that three pairs of socks, a cardigan, a pair of gloves, darning wool and needles could also be par for the course when it came to parcel contents.



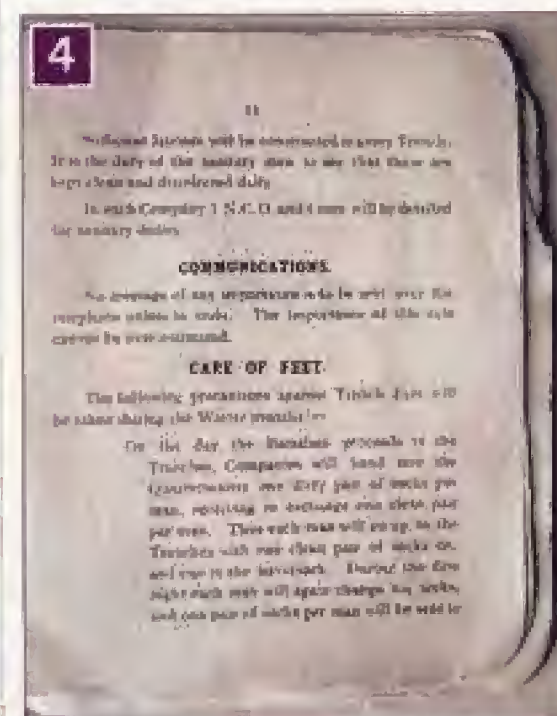
1. Militiman's cap



2. Cartoon from First World War



3. First World War Trench manual



4. Section dedicated to the 'Care of Feet'

to do the same. Clean feet and clean socks were the order of the day. Little wonder then that hand-knitted socks were much in demand between 1914 and 1918.

Items of hand-knitted clothing also turned up in parcels sent out to both soldiers and prisoners of war. There is a lovely scene in the Australian film of the 1980s - Gallipoli - where a young Mel Gibson, playing a First World War ANZAC, takes out an oversized hand-knitted cardigan from a

he was dead or alive. Nevertheless, she did receive instructions as to how she could help if he happened to be a POW. She could send a personal parcel, the contents of which might include knitted material.

John himself kept a diary and it is clear that his clothing was not in the best of shape. At one point he was given 'a couple of cloths' to act as socks and on another occasion he noted that his shirt was 'thin enough to read a paper through'.

Gradually I came to realise that his captivity took place during spring, summer and early autumn so warm clothing was not a major concern (but food certainly was). In fact when he did lay hands on 'a jersey' he tried unsuccessfully to exchange it with a guard for twenty cigarettes.

In official communications, the British authorities claimed that a 'complete outfit of clothing' was sent every six months to each man. All evidence suggests that the clothing and indeed the parcels rarely reached their destination especially in 1918 when both German soldiers and civilians were as badly

off as the POWs and tended to lay hands on anything they could.

The practice of 'knitting for the boys' clearly carried on into the Second World War. Nostalgia sites on the internet contain numerous interviews with now elderly people recalling spending school time in knitting. One lady remembered knitting 'balaclava helmets, gloves, seaboot stockings and nightshirts' in her first year at secondary school. These were for the Royal Navy.

My own mother, now in her mid eighties, clearly recalls knitting and sending a pair of gloves to one of her friends who had been in the

church youth club and hiking club with her before the war. 'They had to be in RAF blue', she told me. 'You had to take a coupon to the shop and ask specifically for the correct wool'.

Both these Second World War tales are tinged with sadness. The ship, which received the knitted goods produced by the first lady's school, went down with all hands while my mother's friend disappeared on a training exercise in Africa.

So there it is – 'Knitting for the boys' – little discussed yet a fascinating topic and one I hope you enjoy reading about as much as I enjoyed carrying out the research.

Conquering cold in the Crimea

The Crimean War (1854-56) is associated with the balaclava amongst other things (such as the invention of war correspondence and the work of Florence Nightingale). The conditions for British troops besieging the city of Sebastopol were appalling yet it was said that

morale remained high as both men and officers shared the same numbing experience. With the biting cold of winter, a knitted object such as a balaclava was a godsend. It gained its name from the battle, which gave us the legendary Charge of the Light Brigade. From the soldier's point of view, the advantage of the balaclava was that it could cover everything above the shoulders except

the (necessary) eyes. For the hand knitter it was a relatively easy piece to produce in bulk and the same might be said of mufflers, gloves, socks and scarves. Also there was little objection from the wearers to the coarse wool used – after all warmth was of the essence and took precedence over both comfort and style.

One of the balaclava's biggest advocates has been 'Old Bill', the most famous creation of Captain Bruce Bairnsfather, British humorist and cartoonist of the First and Second World Wars. Bairnsfather, of the Royal Warwickshire Regiment, wrote for the British tabloid *Bystander*, contributing his humorous series about life in the trenches, starring the

moustachioed and balaclava wearing 'Old Bill'.

These days, amongst its uses for winter sports and formula one, the balaclava has also retained its military links being a great favourite with special forces seeking out disguise; unfortunately its usage in this manner has also proved helpful to bank robbers and kidnappers too.

A final word on the Crimean War. One of the British leaders was Lord Raglan – he of the raglan sleeve with which many readers will be familiar. Raglan had lost an arm at the Battle of Waterloo some forty years previously and asked for a sleeve, which did not need to encompass any shoulder. A raglan sleeve does not therefore have a seam until the neck level and, in Raglan's case, was there simply for show. ●



The Balaclava associated with the Crimean War
Bairnsfather – A cartoon in World War I

Bairnsfather himself in a balaclava



Martin Storey:
A quick profile

Age 5

Taught to knit by primary school teacher

1984

Degree in Fashion from Middlesex University

1985

Designer at Artwork

2001

Chief Designer Jaeger yarns

2004

Brand Designer Rowan Classic



Martin Storey wears Bird's Eye Jacket from *Classic Knits for Men*.

Recent Publications

Martin's recent book publications include

Classic Knits for Real Women
(Rowan 2005)

Martin Storey and Sharon Branch
Classic Knits for Men
(Rowan 2007)

Wendy Baker and Martin Storey

Well-crafted fashion

MICHELE MATHESON TALKS TO MARTIN STOREY
ABOUT THE DEMANDS OF BEING CHIEF DESIGNER
FOR THE ROWAN CLASSIC BRAND

Martin Storey's knitwear designs are never announced by a clash of cymbals as the creations of other designers might be. Working away from the limelight and the cult of celebrity, he is the most versatile and technically accomplished of British designers and certainly the most prolific, producing between 120 and 140 published designs each year. In case you think that quantity equates with mediocrity, you would be wrong. Very wrong. Martin's designs are consistently appealing, achievable by the amateur knitter and yet challenging. With an eye for detail, he produces garments which are classic yet of-the-moment, chunky or tailored to the body, full of texture with cables or embroidery, or elegant in their simplicity,

who was studying fashion at Derby University and "suddenly everything clicked into place". He got an interview at the local art college in Hull to do a Foundation course and went along with his sketch book, photographs of things he had knitted, vintage clothes he had found in charity shops and also some Art Deco ceramics he had collected during his days at the auctioneers. He comments with some embarrassment, "Just bits and pieces really, not your usual portfolio with lots of 'A' level work. It was a real mix of things but the interviewers got really excited and offered me a place!" He then went on to Middlesex University to do a degree in Fashion and comments, "From that time on I have never really looked back."

When he was five or six, he wanted to be a ballet dancer but he says, "I was never brave enough to go and have dance classes. I did try my hand at ice-skating but I think somehow knitting has filled that creative gap"

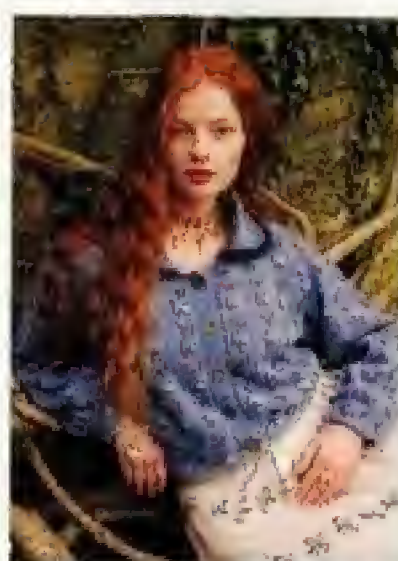
Martin's creative talents lay hidden for many years. He was born in Hull and raised on a pig farm in Beeford, a village on the East Yorkshire coast. He remembers happy days at his primary school where a teacher taught him to hand-knit, do cross-stitch, sewing and other general crafts. However, his time at secondary school was a miserable one. After school and, still not really knowing what he wanted to do, he joined a local firm of auctioneers for a while and even enrolled on a course in auctioneering in Sheffield. He says, "It turned out to be a disaster. I only lasted a term," and he returned to work for his father on the farm. His parents were despairing that he would ever find his niche in life but his luck was about to change. He got talking to a friend

A knitting career

He specialised in hand-knits for his degree programme and, on graduating, decided to make a career in the knitwear business. But things were not that simple. Months went by with no job on the horizon. But eventually he phoned Artwork, a knitwear design company and, with a glowing reference from his tutor at Middlesex University, they offered him a job. He felt very comfortable at Artwork because not only was he able to refine his hand-knit techniques of design and pattern-writing but also the driving force behind the company was fashion. He explains, "People from a textile background have a different approach saying 'We have got this beautiful yarn, what are we going to do with it?' For me, yarn is a consideration but the



St. Moritz from *Rowan Classic Alpine*.



Striped Scarf from *Classic Knits for Men*, Greco from *Rowan magazine 44*, Hug Tea Cosy from *Rowan Classic Winter Gifts*

fashion element is much more where I am coming from, I'll be thinking of a shape or a fashion design that can be translated into a knitting design." At that time, the 1980s, emphasis was being placed on the unique qualities of hand-knits such as texture and stitch design. "Inventing new stitches to create motifs was one of the things that became something of a signature for Artwork," he comments and points out that using stitches to depict an object actually derives from traditional Aran knitting. Drawing upon traditional skills or themes in knitwear has become one of Martin's signature strengths. After fifteen years at Artwork it was time to move on and so Martin joined the world-renowned brand of Jaeger.

Martin's ideas were just what the company was looking for to modernise the brand image. He says, "They saw that there was a strong and distinctive fashion element in my designs that was very contemporary, very current, emphasising knitting fashion rather than knitting craft." After three years with Jaeger, Martin moved in 2004

within the Rowan Studio to become chief brand designer for Rowan Classic. He found the move very exciting as he was able to guide the new brand from its inception. He comments, "It is like a baby that you have nurtured from that initial concept. It's like having my own range within the Rowan brand and it's been very exciting to see that grow." Rowan Classic covers what is known in the trade as a 'noble' range of yarns: pure merino wool, cashmere, alpaca and silk. He also acts as a consultant for other Rowan ranges and is excited at the development of a milk cotton (Yes, it is made out of milk) but feels more at home among the classic traditions and yarns of his own brand. He initially decides on a theme for a brochure, works on the yarn development and the designs, and chooses the location, the models and the styling for the photo shoot. He says, "I will have been involved with every area of putting that brochure together." The initial idea influences everything that follows. Martin contrasts two examples: the first is a new tweed yarn which would call for Farnsley,

cabled or textural designs and which would be photographed in a country-living rustic setting. The second is a luxury yarn like silk or cashmere which would be showcased in simple classic feminine designs and photographed in an opulent setting. He attends the shoots to make sure everything is going in the direction he wants but he doesn't always get the luxury of seeing all the completed garments before the shoot. He comments laughing, "I suppose the greatest problem is when the knitter hasn't checked the tension so you either end up with something the size of a king-sized duvet which has to be pinned, or something so small that even the model has difficulty getting into it." However, Martin feels he must be doing something right as, despite the current credit crunch, knitters are still enthusiastically buying into the brand.

Modern vintage

So where does he get his design ideas from? Fashion is still key to what he does and twice a year he goes to Paris to browse the boutiques and department stores and take in the designer ranges of knitwear. He laughs, "We sneak surreptitiously into Jean-Paul Gaultier and Kenzo with a notebook." He also subscribes to a number of prediction magazines such as *Knit in Trend* or *Vogue Collections*. He comments, "These are brilliant and cover every collection from New York, London, Paris, Milan and Tokyo." Bedtime reading is a copy of a High Street magazine such as *Elle* or *Marie Claire*. He also adds, "Then I have a studio that is crammed full of vintage *Vogue Knitting* magazines and the old *Stitchcraft* magazine. I must have every copy of that going back to the 1940s and it's amazing how relevant vintage references are now with all the tailored knit shapes on the catwalks at the moment." A 1930s Art Deco cushion caught his eye and was developed into one of his most popular recent patterns, *Hardwick*. He recoloured the pattern in a contemporary way, added a fashionable scoop neck and turned it into a jumper. "I think a lot of what I do becomes an amalgamation of contemporary and vintage. I think that is what all designers, artists and craftsmen do. They look back to past designs." His favourite designers, Gaultier, Lacroix and Kenzo, make reference to craft traditions and decorative fashion such as lace or beading and he finds himself very much in tune with the emphasis at Rowan where work is approached from a fashion and a craft angle. Cross-stitch on a Scandinavian apron may spark an idea or in the case of *Tyrol*, a design in his *Alpine* book, traditional Austrian wool embroidery,

Twice a year he goes to Paris to browse the boutiques and department stores and take in the designer ranges of knitwear. He laughs, "We sneak into Jean-Paul Gaultier and Kenzo very surreptitiously with a notebook".

If he had the time, he would love to travel to European countries with a strong craft tradition. A recent pattern in *Vogue Knitting* for a cropped cable jacket looks very complicated. Martin says he would like readers to think that he toiled over it for weeks but, because of his experience, it didn't take long with the help of his trusty 'Bible', Barbara G. Walker's *Treasury of Knitting Patterns*. He says, "I have been working with cables for so long now that I know when they are going to fit a certain shape. Anybody who has done something for so long can do it with their eyes shut. It is the same with pattern work; I can instinctively translate ideas from the catwalk." Despite that, disaster does sometimes strike, as in the case of a patchwork shrug which was an off-the-wall idea that didn't work. He says it ended up looking like something you would find in the bargain bin in a charity shop! Undeterred, he experiments with every technique available to the hand-knitter. His designs feature a huge range of techniques and he shows his strengths in their shapes. The Souter cardigan, published in *Knitting's* November 2008 issue, incorporates flared ribbing which sits beautifully over the hips.

Taking time out

When he is not involved in some part of the design process, Martin loves listening to classical music or going to an opera at the Covent Garden Opera House. "The whole experience of going there is a huge treat," he enthuses. He describes his taste in pop music as 'slightly strange' because he is a

fan of the dreamy, ethereal music of the Icelandic band, Sigur Rós, but while he is knitting, he feels that music would be a distraction, so he prefers instead to be lulled into a state of calm by listening to 'people talking about interesting subjects' such as on 'Woman's Hour' on Radio 4. Currently, Martin is working on a collection of new designs for the autumn/winter 2009 season. He presented his design ideas last week at a meeting in Holmfirth, the headquarters of Rowan in Yorkshire, and is now back in his studio on the top floor of his Regency town house in Iltracombe which he shares with his partner. He is at his happiest when working and designing in his studio, which is in an ideal place for inspiration. He is lucky enough to have a panoramic view of the town and the Devon coastline from his windows and he can see across the Severn through the sunshine to Swansea Bay. His latest designs will be knitted up for a photo shoot in December; he says he may then take a couple of weeks off for a well-earned break and then he is looking forward with relish to starting in January on designs for the spring/summer 2010 season. Does he have any unfulfilled ambitions? When he was five or six, he wanted to be a ballet dancer but he says, "I was never brave enough to have dance classes. I did try my hand at ice-skating but I think somehow that knitting has filled that creative gap." The world of dance has lost another Billy Elliot and the knitting community has gained the amazing talents of Martin Storey. I know which I'd rather have! ●



Martin's 5 Recommendations

1. Brittany Needles

Sustainably harvested domestic birch hardwood knitting needles.

2. creativebeadcraft.co.uk

For small glass beads ref: SB5 and SB7. Good size holes for threading on to yarn and a lovely range of colours

3. Nicky Epstein's 'Knitted Embellishments'

Lots of inspirational knitting ideas.

4. Barbara G. Walkers 'Treasury of Knitting Patterns'

My knitting stitch bible!

5. Ebay

For Vintage Knitting Patterns and Magazines

Martin's 5 Top Knitting Tips

1. I always make time to knit a tension swatch before knitting a garment. Achieving the correct tension ensures the garment fits correctly.

2. I recommend casting on by the thumb method for a neat and elastic hem edge.

3. Spread out stitches on needles when working Fair Isle patterns in order to avoid the puckering effect and work pulling in too tightly.

4. For a neater sleeve seam try working sleeve increases by making a stitch in between 2nd and 3rd stitches in from the edge stitch

5. One of my knitting pet hates is badly sewn on buttons! So take time and care to sew on buttons securely and that won't drop off after a couple of wears (or in the middle of a brochure photo shoot!!)

Stitch 'n' Bliss

This year we chose Bliss, the UK's charity for premature babies, as our official charity for National Knitting Week. **Emma Kennedy** reports.

for babies born too soon,
too small, too sick

With a target of £10,000, the cost of running their invaluable help line for just one month, we set about enlisting the help of knitting groups up and down the country. You rose to the challenge admirably and apart from knitting up some of the sweetest baby clothes I have ever seen for our competition, the cheques are now flowing in so look out in our February issue for the results to our competition and find out which group have raised the most money and won the Hamper and the Rowan workshop! As part of our campaign to raise funds and awareness for Bliss, we ran a design competition. Once the judging was over we donated all of the entries to the neonatal unit at the Sussex County Hospital in Brighton.

On a bright Autumn afternoon, I met up with Simon Crowson and Jane Abbott from Bliss for a visit and to hand over all your beautiful baby clothes. Having fortunately never had the need to be in a high dependency baby unit, it was quite an eye opener and a great opportunity to see first hand exactly what Bliss does.



From l-r: Simon Crowson, Simon McKeown, Chris Dove, Emma Kennedy, Ryan Watkins, Jane Abbott and Jackie Cherry

On our arrival we were met by Matron, Chris Dove and neonatal nurse Jackie Cherry who showed us round the unit. Chris explained that it was only last year that they had undergone a huge refurbishment costing 1.5 million pounds. Amazingly they continued to operate as the existing unit throughout the entire nine month period. "It was a little traumatic," Chris explained, "but everyone was as understanding as possible, including the builders who would regularly down tools immediately when required". The result is a bright and airy unit with the capacity to look after 24 special care babies at any given time.



Emma Kennedy presents Jackie Cherry with your premature baby outfits

Delighted with the donation of your gorgeous clothes, Jackie explained they would add them to their existing supply of baby clothes. However, as we went through all the various designs she quickly changed her mind. Slightly alarmed I asked if there was a problem? "Not at all," she said, "I just feel these are so special we should wrap them up to give as Christmas presents this year".

So well done and a huge thank you to all of you who sent us your beautiful designs. ●



- 82,000 babies are born premature or sick each year in the UK – this is one in eight
- A baby is admitted to neonatal intensive care every 24 minutes in the UK
- £2,500 will train a neonatal nurse in the developmental care approach
- £10 will provide telephone support for a family
- Babies born at 25 weeks have a 67 per cent chance of survival
- 7 million pounds is the annual budget for the Neonatal Unit at the Royal Sussex County Hospital

So one final reminder, for your chance to win the National Knitting Week group prize send all your cheques made out to to "Bliss. Special Care Baby Charity", Knit and Bliss Competition, Knitting Magazine, 86 High Street, Lewes, BN7 1XN to reach us no later than 15th December.

Your National Knitting Week

With National Knitting Week over for another year, we are now starting to see the money come in for Bliss. With all the various events going on with knitting groups throughout the UK, we are dying to hear all about your endeavours.

A recent letter from Sharon Newman of Avicraft Knitters has put 'Team Sharon' in pole position to win the fabulous prize of the Knitting hamper worth £1000 and a group day at a Rowan Workshop. From a Bric-a Brack sale and a Pamper evening alone they have raised £500 and are already planning 2009's events. 'The Pamper evening proved to be so successful the group has requested it becomes a regular event!' said Sharon. In addition to this they have also partaken in a very exciting project with London Transport, which Knitting will be covering next month.

So good luck and keep it coming!



Sharon and the Avicraft knitters



PHOTOGRAPH BY MICHELE MATHESON

Knitting and Stitching Show 2008 Highlights

MICHELE MATHESON REPORTS FROM THE KNITTER'S PARADISE OF ALEXANDRA PALACE

In October this year 45,698 visitors flocked to the 18th Knitting and Stitching Show at London's Alexandra Palace. It was a bright, warm autumn day, ideal for eating lunchtime sandwiches on the outside terraces, which offer glorious views over London. Inside, in the Palm Court entrance to the show, visitors were greeted by the knitted and crocheted Hyperbolic Coral Reef (main pic above), a weird and wacky colourful fun creation and just the right start to a wonderful show. The show has many elements: there is the shopping mall with more than 230 specialist retailers selling fascinating items that you will see nowhere else; the West Hall, featuring innovative designers, the Student Textile Awards showcase and the Learning Curve Workshop programme (including an average of 35 workshops on each of the four days of the show); the Panorama Room housing the clubs and societies and finally the Roman Bar and Café where visitors can learn to knit a scarf on regular knitting pins or a rug on giant wooden needles.



Michael Swaine and his Door to Door Darning Project

Global gathering

The show attracts visitors and exhibitors from all over the world. Michael Swaine and his Door to Door Darning Project were over from San Francisco. His mission is to investigate British techniques in darning and the stories that accompany them and so far he has darned his way round London, knocking on doors and offering to repair the holes in people's socks. While he is fixing the socks, he asks people how they move about the city and how they deal with holes!

Osaka-born Takako Ueki of Habu Textiles, who visited the show for the fifth year, brought a selection of unusual yarns and kits from her New York showroom. 'Samazama' is the Japanese word for 'treasure trove' which aptly describes the delights that were waiting for the textile artist as basket after basket on her stand revealed rare and wonderful fibres, such as yarn made from string nettles, silk and paper, as well as stainless steel or cork chenille. Another overseas visitor, Dale

Knitting Editor Emma Kennedy (l),
DomiKNITrix and Assistant Editor
Katy Evans



8 things we learnt about DomiKNITrix

- Ally Pally 2008 was her first UK show
- She believes knitting is a "higher form of art" in the UK
- She started making her own clothes when she was young because she is so tall (over 6ft in heels)
- Her book came about from her website www.domiknitrix.com
- She believes Tech Editors are the unsung heroes of knitting
- Mariam Tegals, the world champion speed knitter knitted up a lot of her designs for her first book DomiKNITrix
- She is currently sketching and designing for her next book which will focus on tailoring to highlight parts of the body
- She is inspired by Wonder Woman, Hedy Lamarr and the female nuclear physicist Lise Meitner

Rollerson from Western Australia, gave one of her fun workshops on using mixed media threads for the more adventurous among us.

Creative showcase

In the Panorama Room, Alfreda McHale's installation, "Seeking Pearls", was surrounded by a buzz of excited school children as they were

invited to select a jar of buttons and put their own mark on the jar, such as hiding a special button or sorting the buttons according to size and shape and then returning the bottle to the shelf. Alfreda has collected thousands of buttons from family collections which have been kept like family jewels over the generations. She explained that the buttons have been bottled in jars like jam to

Elinor Kapp, who describes herself as psychiatrist, storyteller and textile artist



School children surround 'Seeking Pearls', an installation by Alfreda McHale

preserve them for future generations.

Another group surrounded Elinor Kapp, who describes herself as psychiatrist, storyteller and textile artist. She was signing copies of her new book 'Rigmaroles and Ragamuffins', subtitled 'unpicking words we derive from textiles'. Knitting seems to have a downside as well as an upside, giving us the not-so-complimentary words 'woolly-headed' or 'knit wit' but also the more positive meaning of 'knitting' as 'intertwining, bringing together' which certainly seems to be happening literally today with the growth of community Stitch and Bitch groups and the Hypatolic Coral Reef venture which brings people together to draw attention to the world's ecological problems.



Learning to knit on large pins in the Relax and Knit area

A bright future

The traditions of knitting were explored in the show but there was also an emphasis on the future. With an input from experts such as Erika Knight suggesting specific projects to engage the novice knitter, free workshop sessions were offered to teachers who are trying to develop knitting clubs in the schools. In the Relax and Knit area, young people were taught how to knit and seemed to be having great fun. This is an event for everyone whatever their age or level of skill from the gentle hobbyist to the fiercely professional artist: a hugely enjoyable show that will continue to expand horizons. ●

Did you know? Ally Pally

- has 45,698 visitors
- has 400 stands
- sells 90,000 cups of tea
- visitors spend an average £70 each
- all K&S shows receive 140,000 visitors



Osaka-born Takako Ueki of Habu Textiles

Dog's neckerchief

by Tina Barrett

Up until now, all the projects in the 'Learn to Knit' series have had absolutely no shaping. You have created gorgeous knitted objects by using squares and rectangles alone. However, there is definitely going to come a time when you will need to add shape to your knitting and you can achieve this in two ways; by increasing or decreasing. This month's project, a cute dog neckerchief, is shaped using only decreases. And after you have finished it, I guarantee you will have mastered this new technique without tears.

MATERIALS

1 x 50g ball of **Adriafil Knitcol Trends**

Shade: 053

4.5mm needles

Square of red felt

TENSION

16 sts x 22 rows over 4in

SPECIAL ABBREVIATIONS

Sll, k1, pss0 slip the next stitch onto the right hand needle without knitting, knit the next stitch as normal, then with the left hand needle, lift the

slipped stitch over the top of the knitted stitch and off the right hand needle. You have decreased one stitch and it will slant to the left.

K2tog push the next 2 stitches on your left hand needle together so they make one big stitch. Knit both the stitches together as if they were one big stitch. You have decreased one stitch and it will slant to the right.

PATTERN

Using 4.5mm needles, cast on 90 sts

Knit 2 rows.

Beg decreases as follows;

The first thing you need to know about decreases is that they will always slant either to the left or right depending on the method you use. This can look very pleasing to the eye – for instance, when you are working fully fashioned raglan shapings or when working zig-zag chevron designs. But the good news is that the method of decreasing you use is usually worked out by the designer before-hand and stated in the pattern instructions so you won't need to worry about them at all. All you need to get your head around is how to work the different type of decreases, (see opposite for instructions).

Row 1: k2, k1, sll, pss0, knit to last 4s, k2tog, k2 (88s)

Row 2: k2, p to last 2s, k2

Rep these last 2 rows, decreasing 2 sts every time until you have 2 sts rem.

Next row: k2tog

Fasten off.

Press piece lightly into shape and darn in loose yarn ends.

Use the template to cut a heart shape in the red felt and sew neatly in the centre of the neckerchief.



This month Laurie Burton, East Sussex

'I'm enjoying this pattern because it's not too difficult and it's also the first time I've done shaping or used this patterned wool before so it is pretty interesting seeing how it is turning out. I normally knit chunky scarves so this was a bit of a change. I haven't done any knitting for a while as my job as a teacher keeps me fairly busy. I find knitting very therapeutic so I'm going to try and do a lot more. I may even finish this pattern at my college's knitting club! I'm looking forward to seeing the end result and I'm sure my dog Lulu will love it too!'

Heart template: actual size

How to: Decrease

I have used 2 popular decreases in this project: the k2tog (the most widely used right-slanting decrease) and the Sl1, k1, pss0 (one of several left-hand decreases.)

Knit two together: written as k2tog

1. Push your right hand needle into the next 2 stitches on the left needle, knitwise.
2. Knit these stitches together as if they were one.

And that's it! Nice and simple, isn't it. And if you see instructions to p2tog, then you will know this is the same decrease and worked by purling the two stitches together just as you did in steps 1 and 2.

Slip, knit, pass slipped stitch over: written as Sl1, k1, pss0 or also skp



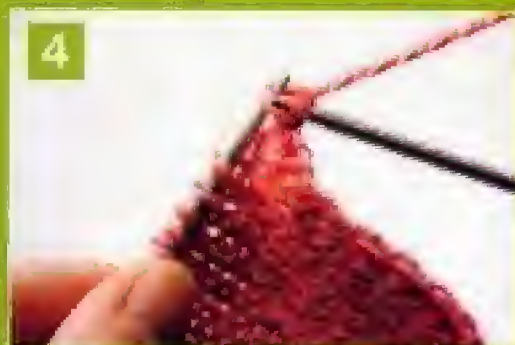
1. Slip one stitch knitwise



2. Knit the next stitch



3. Insert the left needle into the front of the slipped stitch.



4. Lift it over the knitted stitch and let it drop.

COMPETITION

Design a Cafetière Cosy

The winner will have their pattern published by Knitting magazine/GMC Publications with you as the named designer and will receive £100 for their published pattern



You may remember back in issue 25, we ran a competition for you to design a tea cosy. The entries flowed in (excuse the pun) and we were inundated with a fabulous collection of entries, some of which actually went on to feature in a book of the same title!

So more than a year on we are going to give you another opportunity to get your needles out and designing hats on. However, instead of tea cosies, this time we are going to ask you to design a cafetière cosy. To keep it simple we want all patterns to be designed for a standard eight cup cafetière with a basic rectangular design measuring 17 x 30cm. Knitting's designer Emma Varnam has designed the stunning one pictured here to inspire you. With it's simple shape you really can allow your imagination to run wild on a small scale! So why stop at a single entry?

Prizes

Each successful entrant will receive a cash prize of £25 per design plus a selection of knitting books.

- **1ST PRIZE** will receive £100 plus a selection of knitting books
- **2ND PRIZE** will receive £60 plus a selection of knitting books
- **3RD PRIZE** will receive £40 plus a selection of knitting books

How to enter

1. Design a cosy to fit a standard eight cup cafetière.
2. It must be your own original design, not copied from an existing printed pattern.
3. You may knit or crochet, or both, using any stitch pattern.
4. Type out, preferably in word (or clearly write) the pattern, measurement chart and stitch diagram if necessary.
5. Use up-to-date yarn to make the cafetière cosy.
6. Your design must be a working cafetière cosy, so it may well be double knitted, ribbed or lined for insulation.
7. Staple your ball band(s) and a snippet of each yarn used to the written pattern.
8. Put your name, address, email and phone number on the pattern and also pin to the cafetière cosy itself.
9. Post your completed entry to: **Cafetière Competition, Knitting Magazine, GMC Publications, 86 High Street, Lewes, East Sussex, BN7 1XN.**
10. The competition closes on **9 January 2009.**

Normal GMC Publications competition rules apply. Employees of GMC Publications Ltd are not eligible to enter. Entries are sent at your own risk and no responsibility can be accepted for loss or damage of your entry in transit. Your entry becomes the property of GMC Publications Ltd and by entering you are granting GMC Publications Ltd permission to publish a photo of your design and the pattern. Only successful entries will be contacted. If you haven't heard anything by 31 January 2009 we regret that you were not one of our winners this time. The editor's decision is final and no correspondence will be entered into.

Gallery garment techniques

GINA ALTON'S GUIDE TO STITCHES USED IN THIS MONTH'S GALLERY

ZIG ZAG BOBBLE CARDIGAN – CREATING A STITCH CHART FROM TEXT AND ADDING STITCH MARKERS



Pattern
page 72

This cute little short-sleeve cardigan has text descriptions of how to create the zig zag and bobble textures; but once the pattern is established for each piece, you might find it easier to follow a stitch chart. Here's how you can make your own!

First, look for the pattern repeat. The following is taken from the instructions for the back. I have highlighted the repeated bits on the right side rows, which show the repeat to be 8 stitches wide. From the last line we know that the pattern is 16 rows high.

Row 1: (RS) K2, * p2, T3B, p1, k2;
rep from * to end.

Row 2: P2, * k2, p2; rep from * to end.

Row 3: K2, * p1, T3F, p2, k2; rep from * to end.

Row 4: P2, * k3, p2, k1, p2; rep from * to end.

Row 5: K2, * T3B, p3, k2; rep from * to end.

Row 6: P2, * k4, p4; rep from * to end.

Row 7: K2, * T3F, p1, MB, p1, k2;
rep from * to end.

Row 8: P2, * k3, p2, k1, p2; rep from * to end.

Row 9: K2, * P1, T3F, p2, k2; rep from * to end.

Row 10: P2, * k2, p2; rep from * to end.

Row 11: K2, * p2, T3F, p1, k2; rep from * to end.

Row 12: P2, * k1, p2, k3, p2; rep from * to end.

Row 13: K2, * p3, T3F, k2; rep from * to end.

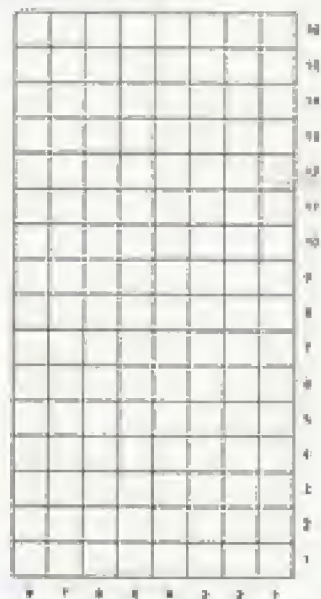
Row 14: * P4, k4; rep from * to last 2 sts, p2.

Row 15: K2, * p1, MB, p1, T3B, k2;
rep from * to end.

Row 16: P2, * k1, p2, k3, p2; rep from * to end.

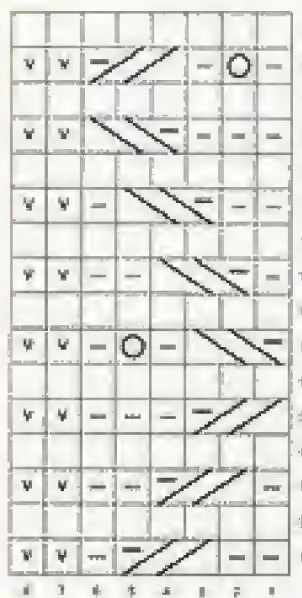
These 16 rows form the patt and are repeated throughout.

1 Now we need to draw a graph that is 8 squares wide and 16 squares high. I have drawn a key too, and chosen symbols for each type of stitch included (knit, purl, T3B, T3F, MB).



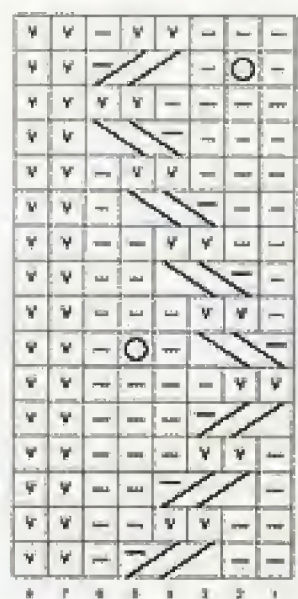
Knit
Purl
T3F
T3B
MB

2 Next, fill in all the right side (odd-numbered) rows, as symbols on the chart.



Knit
Purl
T3F
T3B
MB

3 Now for the potentially tricky bit! Charts are drawn as seen from the right side, but the wrong side (even) rows in the text are written as seen from the back. We could 'translate' the text to reflect this... but thankfully, there is an easier way. From the photo and the text, we can see that (like most cable/bobble patterns) the wrong side rows are 'worked even' – i.e. knit over knit stitches and purl over purl stitches. I have filled in the rest of the chart to reflect this.



Knit
Purl
T3F
T3B
MB



4 Now that your stitch chart is done, the last thing to do is to add stitch markers to your knitting, to mark the divisions between one repeat and the next. You can buy markers, or you can make your own – just cut lengths of yarn (in a contrasting colour) about 10cm (4in) long, fold each in half, and then knot a loop in the folded ends.



5 Then slip the stitch markers onto the needles, to mark the division between one pattern repeat and the next.

Special Techniques

Each month Gina Alton will explain tricky techniques from patterns featured in that month's gallery. However, if you have a specific technique you would like illustrated or explained, contact Gina at:

Techniques, Knitting Magazine, 86 High Street, Lewes, East Sussex, BN7 1XN

STARSKY CARDIGAN – 3-IN-A-ROW FAIRISLE WITH ANCHOR TWISTS

Pattern page 66



This comfy jacket has bands of 4-colour fairisle, with up to 3 colours used in a single row, which

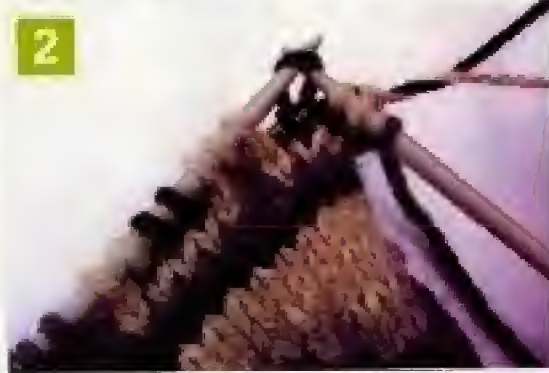


As for the Scandinavian ski jumper, I have stretched the fabric along the needles while knitting, so that the fairisle fabric doesn't pull inwards width-wise.

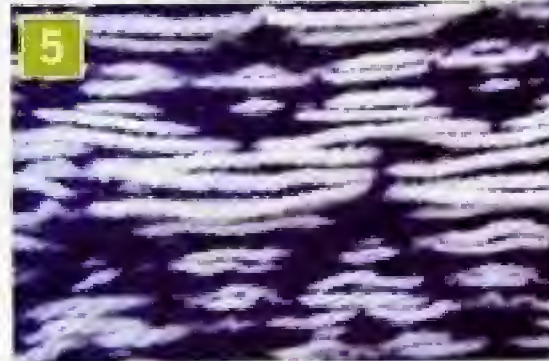


These twists keep the floats neater at the back...

can be a challenge. Take care to keep the yarns untangled as you knit!



Then, to make the floats (yarns carried across at the back) neater, I have twisted the yarns 1 1/2 times with each colour change (twists to 'anchor' the yarn as you go) – first in one direction...



... compared to the Scandinavian jumper, in which the floats were simply carried along and not twisted with each colour change.



... and then in the other direction.

SCANDINAVIAN PULLOVER – KNITTING A SEAMLESS FAIRISLE YOKE AND DEALING WITH 'FLOATS'

Pattern page 74



Knitting an all-in-one yoke can seem a little daunting – all those stitches to deal with, on one big circular needle! However, the bonus is that



A difficulty with fairisle can be a narrowing of the fabric due to changing colours. To combat this, stretch the fabric on the needles as you are knitting. This will make the floats at the back longer so that the fabric doesn't pull inwards.



You may just use ladder stitch to tidy up the longest floats, then use a little piece of yarn to tie it in place.

there are no seams on the yoke – and, you are always knitting from the right side, which makes it much easier to follow the fairisle patterning.



Another concern to deal with is those pesky floats at the back of the knitting, where the yarn not in use is carried across.

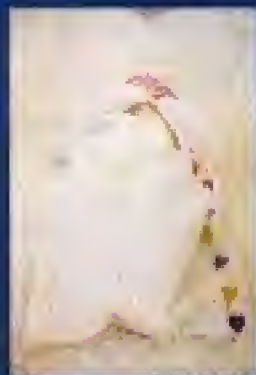
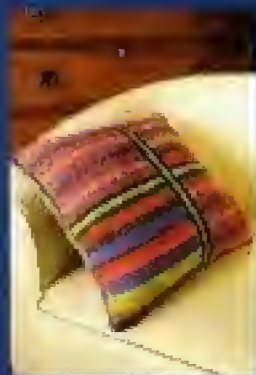
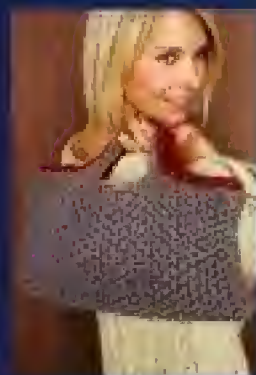
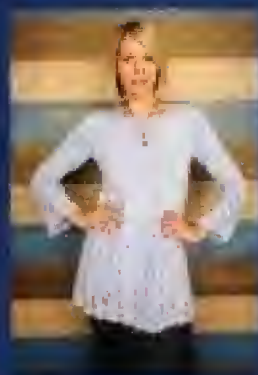


Or you can use ladder stitch to run further up the fabric, as long as the floats are long enough so that this doesn't cause the fabric to gather sideways.



When it is only carried over many stitches the float can be a bit of a bother but to neaten these up you can use a crochet hook and ladder stitch – much like a chain stitch in crochet, just using the floats.

Your patterns start here



Salzburg Coat by Martin Storey

Main page 18

SIZES

To fit size: S(M:L:XL)

To fit bust: 81-85(91-97:102-107:112-117)cm
(32-34(36-38:40-42:44-46)in)

Actual measurement: 101(111:123:136)cm
(39.75(43.75:48.5:53.5)in)

Length: 88(90:92:94)cm
(34.5(35.5:36.25:37)in)

Figures in square brackets refer to larger sizes,
where there is only one set of figures this applies
to all sizes.

YOU WILL NEED

Rowan Classic Cashsoft Aran

57% extra fine merino 33% microfibre
10% cashmere (approx 87m per 50g)
33(37:40:44) x 50gm balls 005 Burst
1 pair each 4mm and 4.5mm needles
1 circular 4mm needle

11 x G0410 buttons

3 x 5cm buckles

Stitch holders

Row counter

Note: Yarn amounts given are based on average
requirements and are approximate.

TENSION

29 sts and 25 rows to 10cm over patt using
4.5mm needles.

Use larger or smaller needles if necessary to
obtain correct tension.

ABBREVIATIONS

Meas = measure(s)

BACK

Using 4mm needles cast on
147(161:179:197) sts.

Row 1: (RS) K2(1:2:1), * p1, k1,
rep from * to last 1(0:1:0) st, k1(0:1:0).

Row 2: K1, p1(0:1:0), * k1, p1,
rep from * to last 1(2:1:2) st, k1(2:1:2).

These 2 rows form patt.

Work in patt for a further 2 rows,
ending with RS facing for next row.

Change to 4.5mm needles.

Cont in patt until back meas 43(44:45:46)cm
(17(17.5:17.75:18)in), ending with RS facing for
next row.

SHAPE BACK BELT SLOT

Next row: (RS) Patt 64(71:80:89) sts and turn,
leaving rem sts on a holder.

Work on this set of sts only for right back panel.

Cast on 3 sts at beg of next row, taking cast-on
sts into rib. 67(74:83:92) sts.

Work 10 rows, ending with RS facing for next row.

Next row: (RS) Patt to last 3 sts,
cast off rem 3 sts.

Break yarn and leave rem 64(71:80:89) sts on
a 2nd holder.

Return to sts left on first holder, rejoin yarn with
RS facing, k2, (p1, k1) 8 times, k1 and turn,
leaving rem sts on first holder.

Work on this set of 19 sts only for centre panel.

Next row: (WS) K1, (p1, k1) 9 times.

Keeping sts correct as now set, work a further

11 rows, ending with WS facing for next row.

Break yarn and leave these 19 sts on a 3rd holder.

Return to sts left on first holder, rejoin yarn with
RS facing, cast on 3 sts (taking cast-on sts into
rib), patt to end. 67(74:83:92) sts.

Work on this set of sts only for left back panel.

Work 11 rows, ending with RS facing for next row.

Next row: (RS) Cast off 3 sts, patt to end.

64(71:80:89) sts.

JOIN SECTIONS

Next row: (WS) Patt 64(71:80:89) sts of left
back panel, then patt 19 sts of centre panel,

then patt 64(71:80:89) sts of right back panel; 147(161:179:197) sts.

Cont straight until back meas 61(62:63:64)cm (24(24.5:24.75:25)in), ending with RS facing for next row.

SHAPE ARMHOLES

Keeping patt correct, cast off 6 sts at beg of next 2 rows. 135(149:167:185) sts.

Dec 1 st at each end of next and foll 4 alt rows. 125(139:157:175) sts.

Cont straight until armhole meas 25(26:27:28)cm (9.75(10.25:10.5:11)in), ending with RS facing for next row.

SHAPE SHOULDERS AND BACK NECK

Cast off 12(14:17:20) sts at beg of next 2 rows. 101(111:123:135) sts.

Next row: (RS) Cast off 12(14:17:20) sts, patt until there are 16(19:21:24) sts on right needle and turn, leaving rem sts on a holder.

Work each side of neck separately.

Cast off 4 sts at beg of next row.

Cast off rem 12(15:17:20) sts.

With RS facing, rejoin yarn to rem sts, cast off centre 45(45:47:47) sts, patt to end.

Complete to match first side, reversing shapings.

LOWER POCKET FLAPS (Make 2 alike)

Using 4.5mm needles cast on 43 sts.

Row 1: (RS) K2, * p1, k1, rep from * to last st, K1.

Row 2: K1, * p1, k1, rep from * to end.

These 2 rows form patt.

Work in patt for a further 15 rows, ending with WS facing for next row.

Row 18: (WS) P2tog tbl, patt to last 2 sts, p2tog. Break yarn and leave rem 41 sts on a holder.

UPPER POCKET FLAPS (Make 2 alike)

Using 4.5mm needles cast on 37 sts.

Beg with row 1, work in patt as given for lower pocket flaps for 17 rows, ending with WS facing for next row.

Row 18: (WS) P2tog tbl, patt to last 2 sts, p2tog. Break yarn and leave rem 35 sts on a holder.

LEFT FRONT

Using 4mm needles cast on 75(82:91:100) sts.

Row 1: (RS) K2(1:2:1), * p1, k1, rep from * to last st, k1.

Row 2: * K1, p1, rep from * to last 1(2:1:2) st, k1(2:1:2).

These 2 rows form patt.

Work in patt for a further 2 rows, ending with RS facing for next row.

Change to 4.5mm needles.

Cont straight until left front meas

38(39:40:41)cm (15(15.5:15.75:16.25)in), ending with RS facing for next row.

PLACE LOWER POCKET FLAP

Next row: (RS) Patt 17(20:25:30) sts, holding WS of first lower pocket flap against RS of left front, patt tog first st of flap with next st of front, (patt tog next st of flap with next st of front) 40 times, patt 17(21:25:29) sts.

Cont straight until left front matches back to beg of armhole shaping, ending with RS facing for next row.

SHAPE ARMHOLE

Keeping patt correct, cast off 6 sts at beg of next row. 69(76:85:94) sts.

Work 1 row.

Dec 1 st at armhole edge of next and foll 4 alt rows. 64(71:80:89) sts.

Work 1 row, ending with RS facing for next row.

PLACE UPPER POCKET FLAP

Next row: (RS) Patt 12(15:20:25) sts, holding WS of first upper pocket flap against RS of left front, patt tog first st of flap with next st of front, (patt tog next st of flap with next st of front) 34 times, patt 17(21:25:29) sts.

Cont straight until 31(31:33:33) rows less have been worked than on back to beg of shoulder shaping, ending with WS facing for next row.

SHAPE NECK

Keeping patt correct, cast off 12 sts at beg of next row. 52(59:68:77) sts.

Dec 1 st at neck edge of next 7 rows, then on foll 7(7:8:8) alt rows, then on 2 foll 4th rows.

36(43:51:60) sts.

Work 1 row, ending with RS facing for next row.

SHAPE SHOULDER

Cast off 12(14:17:20) sts at beg of next and foll alt row.

Work 1 row.

Cast off rem 12(15:17:20) sts.

Mark positions for 5 buttons along left front opening edge - first to come in row 69, last to come 2 cm (.75in) below neck shaping, and rem 3 buttons evenly spaced between.

RIGHT FRONT

Using 4mm needles cast on 75(82:91:100) sts.

Row 1: (RS) K2, * p1, k1, rep from * to last 1(0:1:0) st, k1(0:1:0).

Row 2: K1, p1(0:1:0); * k1, p1, rep from * to last st, k1.

These 2 rows form patt.

Work in patt for a further 2 rows, ending with RS facing for next row.

Change to 4.5mm needles.

Cont in patt for a further 64 rows, ending with RS facing for next row.

Next row (buttonhole row): (RS) Patt 7 sts, cast off 3 sts (to make a buttonhole - cast on 3 sts over these cast-off sts on next row), patt to end. Working a further 4 buttonholes in this way to correspond with positions marked for buttons on left front and noting that no further reference will be made to buttonholes, cont as folls:

Cont straight until right front meas 38(39:40:41)cm (15(15.5:15.75:16.25)in), ending with RS facing for next row.

PLACE LOWER POCKET FLAP

Next row: (RS) Patt 17(21:25:29) sts, holding WS of second lower pocket flap against RS of right front, patt tog first st of flap with next st of front, (patt tog next st of flap with next st of front) 40 times, patt 17(20:25:30) sts.

Cont straight until right front matches back to beg of armhole shaping, ending with WS facing for next row.

SHAPE ARMHOLE

Keeping patt correct, cast off 6 sts at beg of

next row. 69(76:85:94) sts.

Dec 1 st at armhole edge of next and foll 4 alt rows. 64(71:80:89) sts.

Work 1 row, ending with RS facing for next row.

Place upper pocket flap

Next row: (RS) Patt 17(21:25:29) sts, holding WS of second upper pocket flap against RS of right front, patt tog first st of flap with next st of front, (patt tog next st of flap with next st of front) 34 times, patt 12(15:20:25) sts.

Complete to match left front, reversing shapings.

SLEEVES

Using 4mm needles cast on

111(113:115:115) sts.

Row 1: (RS) K(1:0:0), * p1, k1, rep from * to last 1(0:1:1) st, p1(0:1:1).

Row 2: P(1:0:0), * k1, p1, rep from * to last 1(0:1:1) st, k1(0:1:1).

These 2 rows form patt.

Work in patt for a further 2 rows, ending with RS facing for next row.

Change to 4.5mm needles.

Cont in patt, shaping sides by inc 1 st at each end of next and 2 foll 4th rows, taking inc sts into patt. 117(119:121:121) sts.

Work 3 rows, ending with RS facing for next row.

SHAPE BELT SLOTS

Next row: (RS) (Inc in first st) 0(1:1:1) times, patt 17(17:18:18) sts and turn, leaving rem sts on a holder.

Work on this set of sts only for first side panel. Cast on 2 sts at beg of next row, taking cast-on sts into rib. 19(21:22:22) sts.

Work 10 rows, inc 1 st at beg of next(3rd:3rd:3rd) and every foll 6th(4th:4th:4th) row and ending with RS facing for next row. 21(23:24:24) sts.

Next row: (RS) (Inc in first st) 0(1:1:1) times, patt to last 2 sts, cast off rem 2 sts.

Break yarn and leave rem 19(22:23:23) sts on a 2nd holder.

** Return to sts left on first holder, rejoin yarn with RS facing, k2, (p1, k1) twice, k1 and turn, leaving rem sts on first holder.

Work on this set of 7 sts only for first belt loop.

Next row: (WS) K1, (p1, k1) 3 times.

Keeping sts correct as now set, work a further 11 rows, ending with WS facing for next row. Break yarn and leave these 7 sts on a 3rd holder. ***

Return to sts left on first holder, rejoin yarn with RS facing, cast on 2 sts, patt 31 sts. 33 sts.

Work on this set of sts only for first centre panel. Cast on 2 sts at beg of next row. 35 sts.

Work 10 rows, ending with RS facing for next row.

Next row: (RS) Cast off 2 sts, patt to last 2 sts, cast off rem 2 sts.

Break yarn and leave rem 31 sts on a 4th holder. **

Rep from ** to ** to form second belt loop and second centre panel.

Now rep from ** to *** to form third belt loop. Return to sts left on first holder, rejoin yarn with

RS facing, cast on 2 sts, patt to last 0(1:1:1) st, (inc in last st) 0(1:1:1) times. 19(21:22:22) sts. ▶

Work on this set of sts only for second side panel. Work 11 rows, inc 1 st at end of 2nd(4th:4th:4th) and every foll 6th(4th:4th:4th) row and ending with RS facing for next row. 21(23:24:24) sts.

Next row: (RS) Cast off 2 sts, patt to last 0(1:1:1) st, (inc in last st) 0(1:1:1) times. 19(22:23:23) sts.

JOIN SECTIONS

Next row: (WS) Patt 19(22:23:23) sts of second side panel, 7 sts of 3rd belt loop, 31 sts of 2nd centre panel, 7 sts of 2nd belt loop, 31 sts of first centre panel, 7 sts of first belt loop, then 19(22:23:23) sts of first side panel. 121(127:129:129) sts.

Cont in patt, shaping sides by inc 1 st at each end of next(3rd:3rd:3rd) and every foll 6th(6th:4th:4th) row to 145(151:141:159) sts, then on every foll -(1:6th:6th) row until there are -(1:157:163) sts, taking inc sts into patt. Cont straight until sleeve meas 43(44:45:45)cm (17(17.25:17.75:17.75)in), ending with RS facing for next row.

SHAPE TOP

Keeping patt correct, cast off 6 sts at beg of next 2 rows. 133(139:145:151) sts. Dec 1 st at each end of next and foll 4 alt rows, then on foll row, ending with RS facing for next row. Cast off rem 121(127:133:139) sts.

TO FINISH OFF

Press pieces lightly. Join both shoulder seams using back stitch, or mattress stitch if preferred.

COLLAR

Using 4mm circular needle cast on 257(257:265:265) sts.

Row 1: (RS) K1, * p1, k1, rep from * to end.

Row 2: P1, * k1, p1, rep from * to end.

These 2 rows form patt.

Work in patt for 1 further row, ending with WS facing for next row.

Row 4: (WS) Cast off 60 sts, patt to last 60 sts, cast off last 60 sts.

Break yarn.

Change to 4.5mm needles.

Rejoin yarn to centre 137(137:145:145) sts with RS facing and cont as folls:

Inc 1 st at each end of next 5 rows, taking inc sts into patt. 147(147:155:155) sts.

Cont straight until collar meas 18cm (7in) from cast-on edge, ending with RS facing for next row. Cast off in rib.

Skip stitch cast-off edges of first 4 rows to row-end edges of main section of collar.

EPAULETTES (Make 2 alike)

Using 4.5mm needles cast on 11 sts.

Work in patt as given for pocket flaps for 12(14:16:18)cm (4.75(5.5:6.25:7)in), ending with RS facing for next row.

Next row: (RS) K2, k2tog, p1, k1, p1, k2tog tbl, k2, 9 sts.

Next row: K1, p1, p2tog, p1, p2tog tbl, p1, k1, 7 sts.

Next row: K2, sl1, k2tog, pss0, k2, 5 sts.

Next row: K1, p3tog, k1, 3 sts.

Next row: Sl1, K2tog, pss0 and fasten off.

EPAULETTE STRIPS (Make 2 alike)

Using 4.5mm needles cast on 7 sts.

Work in patt as given for pocket flaps for 5cm (2in), ending with RS facing for next row. Cast off.

Lay epaulettes over shoulder seams, matching cast-on edge to neck edge and sew together at neck edge.

Attach button through shaped end of epaulette and shoulder seam as in photograph. Lay epaulette strip over epaulette near button and sew in place as in photograph. Sew cast-off edge of collar to neck edge, matching cast-on edges of first 4 rows to front opening edges and enclosing epaulettes in seam.

Set in sleeves using the shallow set-in method.

On inside, neatly sew down cast-on and cast-off edges behind belt slots. Sew buttons onto pocket flaps as in photograph, attaching flaps to fronts at same time.

BELT

Using 4.5mm needles cast on 15 sts.

Work in patt as given for pocket flaps for 115(125:135:145)cm (45(49:53:57)in), ending

with RS facing for next row.

SHAPE END

Row 1: (RS) k2, k2tog, patt to last 4 sts, k2tog tbl, k2.

Row 2: K1, p1, p2tog, patt to last 4 sts, p2tog tbl, p1, k1.

Rows 3 and 4: As rows 1 and 2. 7 sts.

Row 5: K2, sl1, k2tog, pss0, k2, 5 sts.

Row 6: K1, p3tog, k1, 3 sts.

Row 7: Sl1, k2tog, pss0 and fasten off.

Attach buckle to cast-on edge of belt, then thread belt through belt slot in back.

SLEEVE BELTS (Make 2 alike)

Using 4.5mm needles cast on 15 sts.

Work in patt as given for pocket flaps for 50(51:52:52)cm (19.75(20:20.5:20.5)in), ending with RS facing for next row.

SHAPE END

Row 1: (RS) K2, k2tog, patt to last 4 sts, k2tog tbl, k2.

Row 2: K1, p1, p2tog, patt to last 4 sts, p2tog tbl, p1, k1.

Rows 3 and 4: As rows 1 and 2. 7 sts.

Row 5: K2, sl1, k2tog, pss0, k2, 5 sts.

Row 6: K1, p3tog, k1, 3 sts.

Row 7: Sl1, K2tog, pss0 and fasten off.

Attach buckle to cast-on edge of belt, then thread belt through belt slots in sleeve as in photograph.

MEASUREMENT DIAGRAM

All measurements are in cm



Starsky Jacket by Sian Brown

Main page 19

SIZES

To fit size: XS(S:M:L:XL)

Actual measurement: 97(106:115:124:133)cm (38(41.75:45.25:48.75:52.25)in)

Length to shoulder: 68(69:71:72:74)cm (27(27.25:28:28.25:29)in)

Sleeve length: 46cm (18in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Artesano Alpaca Aran 50% Superfine Alpaca 50% Wool (approx 132m per 100g)

9(9:10:11) x 100g hanks Maple (M)
1 x 100g hank Rosewood (A)
1 x 100g hank Oak (B)
1 x 100g hank Mahogany (C)
1 pair each 4.5mm and 5mm needles
1 circular 4.5mm needle
Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

18 sts and 24 rows to 10cm over st st using 5mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 60

BACK

With 4.5mm needles and C cast on

90(98:106:114:122) sts.

Cut off C, join on M.

Row 1: P2, * k2, p2; rep from * to end.

Row 2: K2, * p2, k2; rep from * to end.

These 2 rows form the rib.

Work a further 8 rows.

Change to 5mm needles.

Starting with a k row cont in st st.

Work 2 rows.

Work 6 rows from Chart 1.

Cont in M only until back measures

38(38:39:39:40)cm (15(15:15.25:15.25:15.75) in) from cast on edge, ending with a p row.

Cont in patt from Chart B until Back measures

48(48:49:49:50)cm (19(19:19.25:19.25:19.75) in) from cast on edge, ending with a WS row.

SHAPE ARMHOLES

Keeping patt correct cast off 4 sts at beg of next 2 rows, 82(90:98:106:114) sts.

Work straight until all 33 patt rows have been worked, then cont in M only until back measures 68(69:71:72:74)cm (26.75(27.25:28.5:29)in) from cast on edge, ending with a WS row.

SHAPE SHOULDERS

Cast off 9(10:11:12:13) sts at beg of next 6 rows. Cast off rem 28(30:32:34:36) sts.

LEFT FRONT

With 4.5mm needles and C cast on

53(57:61:65:69) sts.

Cut off C, join on M.

Row 1: P2, * k2, p2; rep from * to last 3 sts, k3.

Row 2: P3, * k2, p2; rep from * to last 2 sts, k2.

These 2 rows form the rib.

Work a further 8 rows.

Change to 5mm needles.

Starting with a k row cont in st st.

Work 2 rows.

Work 6 rows from Chart 1.

Cont in M only until front measures

38(38:39:39:40)cm (15(15:15.24:15.25:15.75) in) from cast on edge, ending with a p row.

Cont in patt from Chart B until 12 rows less have been worked than on back to armhole shaping, ending with a WS row.

SHAPE NECK

Row 1: Patt to last 2 sts, work 2 tog.

Row 2: Patt to end.

Rep the last 2 rows 5 times more.

Shape armhole

Next row: Cast off 4 sts, patt to last 2 sts, work 2 tog, 42(46:50:54:58) sts.

Next row: Patt to end.

Next row: Patt to last 2 sts, work 2 tog.

Rep the last 2 rows 5(6:7:8:9) times more, working to end of Chart then cont in M only.

Next row: Patt to end.

Next row: Patt to end.

Next row: Patt to end.

Next row: Patt to last 2 sts, work 2 tog.

Rep the last 4 rows until 27(30:33:36:39) sts rem.

Work straight until front measures the same as

Back to shoulder, ending at armhole edge.

SHAPE SHOULDER

Cast off 9(10:11:12:13) sts at beg of next and foll all row.

Work 1 row.

Cast off rem 9(10:11:12:13) sts.

RIGHT FRONT

With 4.5mm needles and C cast on

53(57:61:65:69) sts.

Cut off C, join on M.

Row 1: K3, p2, * k2, p2; rep from * to end.

Row 2: K2, * p2, k2; rep from * to last 3 sts, p3.

These 2 rows form the rib.

Work a further 8 rows.

Change to 5mm needles.

Starting with a k row cont in st st.

Work 2 rows.

Work 6 rows from Chart 1.

Cont in M only until front measures

38(38:39:39:40)cm (15(15:15.25:15.25:15.75) in) from cast on edge, ending with a p row.

Cont in patt from Chart B until 12 rows less have been worked than on back to armhole shaping, ending with a WS row.

SHAPE NECK

Row 1: Work 2 tog, patt to end.

Row 2: Patt to end.

Rep the last 2 rows 5 times more and the first row again.

SHAPE ARMHOLE

Next row: Cast off 4 sts, patt to end.

43(47:51:55:59) sts.

Next row: Patt to last 2 sts, work 2 tog.

Next row: Patt to end.

Rep the last 2 rows 5(6:7:8:9) times more, working to end of Chart then cont in M only.

Next row: Patt to end.

Next row: Patt to end.

Next row: Work 2 tog, patt to end.

Next row: Patt to end.

Rep the last 4 rows until 27(30:33:36:39) sts rem.

Work straight until front measures the same as Back to shoulder, ending at armhole edge.

SHAPE SHOULDER

Cast off 9(10:11:12:13) sts at beg of next and foll all row.

Work 1 row.

Cast off rem 9(10:11:12:13) sts.

SLEEVES

With 4.5mm needles and C cast on

42(46:50:54:58) sts.

Cut off C, join on M.

Row 1: K2, * p2, k2; rep from * to end.

Row 2: P2, * k2, p2; rep from * to end.

These 2 rows form the rib.

Work a further 8 rows.

Change to 5mm needles.

Starting with a k row cont in st st.

Work 2 rows.

Work 6 rows from Chart 1.

Cont in M only.

Inc one st at each end of the next and 7 foll 8th rows, 58(62:66:70:74) sts.

Work 1 row.

Work 6 rows in patt from Chart B.

Inc, and work into patt, one st at each end of the next and 3 foll 8th rows, 66(70:74:78:82) sts.

Work 2 rows to complete Chart.

Cont in M only.

Work 1 row.

SHAPE SLEEVE TOP

Cast off 4 sts at beg of next 14(14:16:16:18) rows, 10(14:10:14:10) sts.

Cast off.

LEFT FRONT BAND AND COLLAR

With 4.5mm circular needle and M, cast on

22(23:25:26:28) sts, with RS facing, pick up and k66(69:69:72:72) sts from shoulder to beg of neck shaping, 74(74:76:76:78) sts to cast on edge, 162(166:170:174:178) sts.

Work backwards and forwards.

Row 1: P2, * k2, p2; rep from * to end.

This row sets the rib.

Next 2 rows: Rib 28(32:32:36:36),

turn rib to end.

Next 2 rows: Rib 32(36:36:40:40),

turn rib to end.

Next 2 rows: Rib 36(40:40:44:44),

turn rib to end.

Next 2 rows: Rib 40(44:44:48:48),

turn rib to end.

Next 2 rows: Rib 44(48:48:52:52),

turn rib to end.

Next 2 rows: Rib 48(52:52:56:56),

turn rib to end.

Next 2 rows: Rib 52(56:56:60:60),

turn rib to end.

Next 2 rows: Rib 56(60:60:64:64),

turn rib to end.

Next 2 rows: Rib 60(64:64:68:68),

turn rib to end.

Next 2 rows: Rib 64(68:68:72:72),

turn rib to end.

Next 2 rows: Rib 68(72:72:76:76),

turn rib to end.

Next 2 rows: Rib 72(76:76:80:84),

turn rib to end.

Next 2 rows: Rib 76(80:80:84:84),

turn rib to end.

Work 7 rows across all sts.

Cut off M, join on C.

Cast off in rib.

RIGHT FRONT BAND AND COLLAR

With 4.5mm circular needle and M, RS

facing, pick up and k74(74:76:76:78) sts to beg of neck shaping, 66(69:69:72:72) sts to shoulder seam, cast on 22(23:25:26:28) sts, 162(166:170:174:178) sts.

Work backwards and forwards.

Row 1: P2, * k2, p2; rep from * to end.

This row sets the rib.

Work 1 more row.

Next 2 rows: Rib 28[32:32:36:36].

turn rib to end.

Next 2 rows: Rib 32[36:36:40:40].

turn rib to end.

Next 2 rows: Rib 36[40:40:44:44].

turn rib to end.

Next 2 rows: Rib 40[44:44:48:48].

turn rib to end.

Next 2 rows: Rib 44[48:48:52:52].

turn rib to end.

Next 2 rows: Rib 48[52:52:56:56].

turn rib to end.

Next 2 rows: Rib 52[56:56:60:60].

turn rib to end.

Next 2 rows: Rib 56[60:60:64:64].

turn rib to end.

Next 2 rows: Rib 60[64:64:68:68].

turn rib to end.

Next 2 rows: Rib 64[68:68:72:72].

turn rib to end.

Next 2 rows: Rib 68[72:72:76:76].

turn rib to end.

Next 2 rows: Rib 72[76:76:80:84].

turn rib to end.

Next 2 rows: Rib 76[80:80:84:84].

turn rib to end.

Work 6 rows across all sts.

Cut off M, join on C.

Cast off in rib.

BELT

With 4.5mm needles cast on 14 sts.

Rib row 1: K2, * p2, k2; rep from * to end.

Rib row 2: P2, * k2, p2; rep from * to end.

These 2 ribs form the rib.

Cont in rib until work measures

120[125:130:135:140]cm (47[49:51:53:55]in)

from cast on edge.

Cast off in rib.

BELT CARRIERS (Make 2)

With 4.5mm needles and M cast on 10 sts.

K 1 row. Cast off.

TO FINISH OFF

Join shoulder seams. Join collar seam. Sew collar to back neck edge. Join side and sleeve seams. Sew in sleeves, with last 5 rows to sts cast off at underarm. Sew belt carriers to side seam at waist level.

MEASUREMENT DIAGRAM

All measurements are in cm



48.5[53:57.5:62:66.5]



45

PATTERN CHARTS FOR STARKY

CHART 1



KEY FOR CHART 1

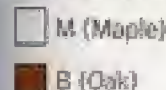
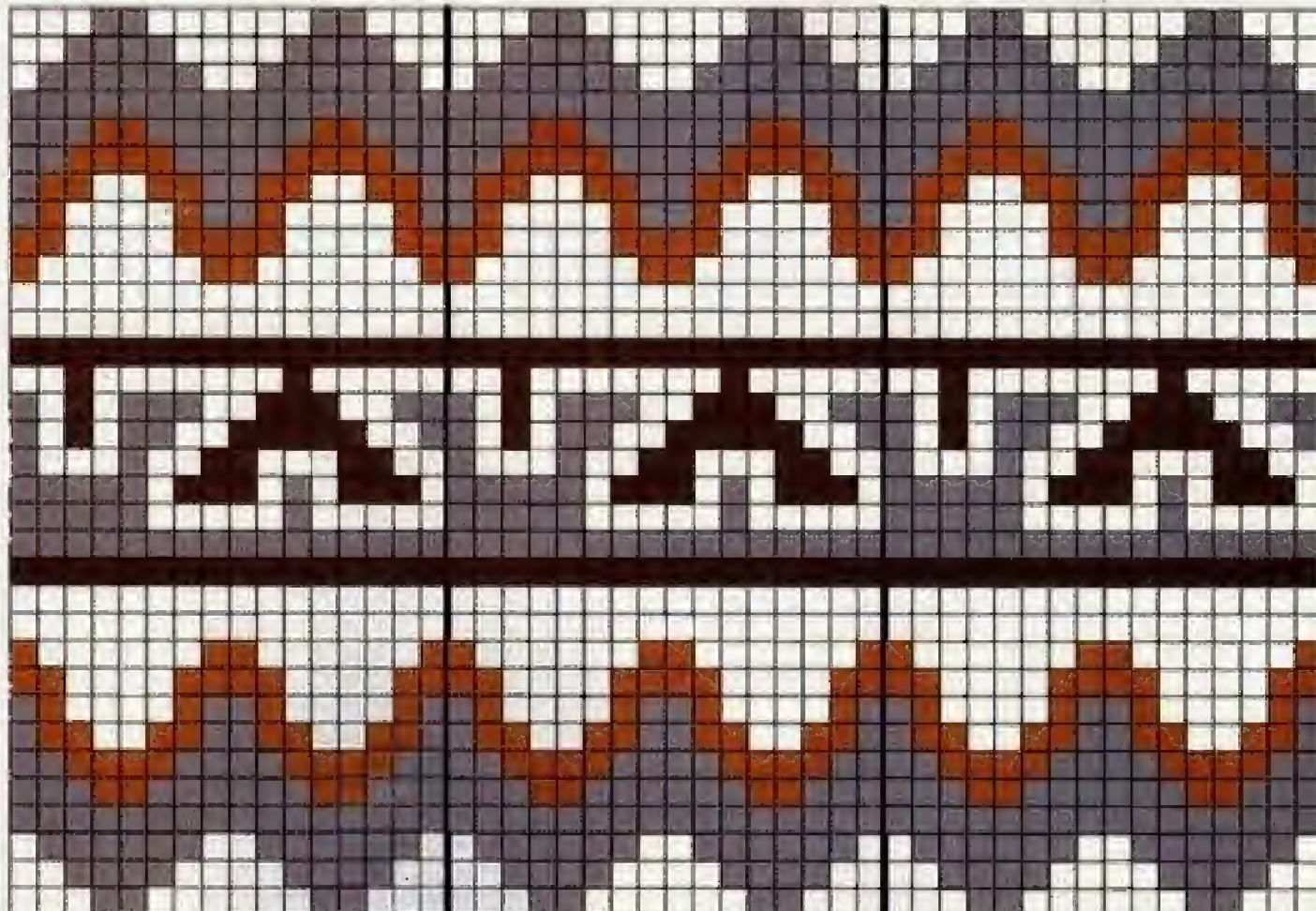
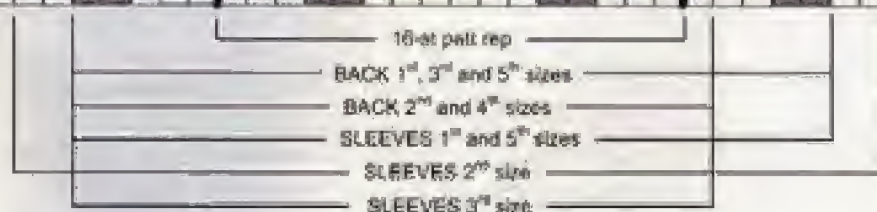
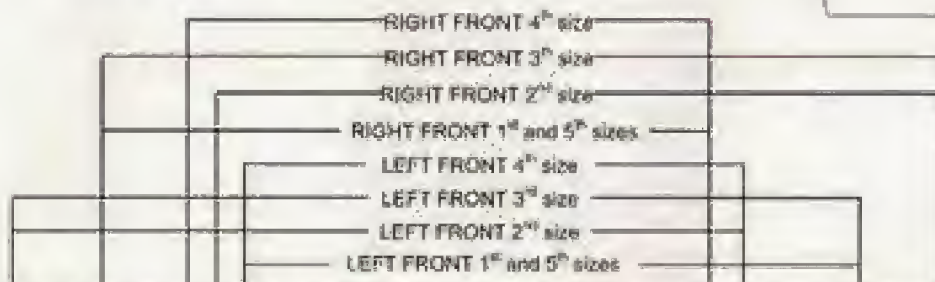
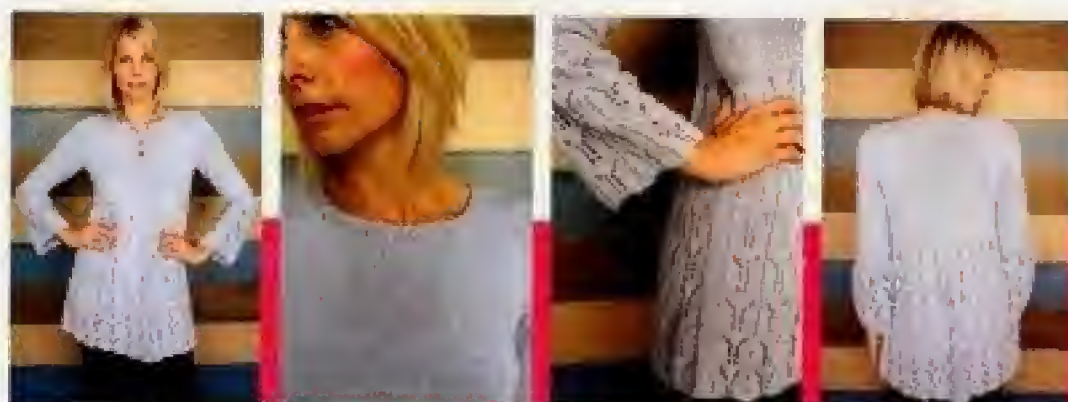


CHART B



KEY FOR CHART B





Smock style tunic by Pat Menchini

Main page 20

SIZES

To fit: 81(86:91:97:102:107)cm

(32(34:36:38:40:42)in)

Actual measurement: 86(91:97:102:107:112)cm

(34(36:38:40:42:44)in)

Length from shoulder: 72(72:74:75:76:77)cm

(28.5(28.75:29.25:29.75:30.5)in)

Sleeve length: 44cm (17.5in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Sirdar Just Soya 100% soya

(approx 105m per 50g)

13(14:14:15:16:16) x 50g balls 153 Soya Blue

1 pair each 3.25mm, 4mm and 4.5mm needles

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

22 sts and 36 rows to 10cm over st st using 4mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 60

MEASUREMENT DIAGRAM

All measurements are in cm



43(45.5:48.5:51:53.5:56)

BACK

Using 4.5mm needles, cast on 133(141:149:159:167:175) sts.

Row 1: (RS) K6(4:2:1:5:3), * p1, k2tog, k3, yf, k1, yf, k3, skpo; rep from * to last 7(5:3:2:6:4) sts, p1, k to end.

Row 2: Purl.

Rows 3-8: Rep rows 1-2 three times.

Row 9: K6(4:2:1:5:3), * p1, k2tog, k2, yf, k3,

yf, k2, skpo; rep from * to last 7(5:3:2:6:4) sts, p1, k to end.

Row 10: Purl.

Row 11: K6(4:2:1:5:3), * p1, k2tog, k1, yf, k5, yf, k1, skpo; rep from * to last 7(5:3:2:6:4) sts, p1, k to end.

Row 12: Purl.

Row 13: K6(4:2:1:5:3), * p1, k2tog, yf, k7, yf, skpo; rep from * to last 7(5:3:2:6:4) sts, p1, k to end.

Row 14: Purl.

These 14 rows form patt.

Work 42 more rows in patt.

Change to 4mm needles and cont in patt until work measures 41cm (16in) from beg, ending after a RS row.

Change to 3.25mm needles.

Next row: P11(11:15:12:16:16), (p2tog, p2) 27(29:29:33:33:35) times, p2tog, p to end. 105(111:119:125:133:139) sts.

Work slip stitch border

Row 1: P1, (with yarn front sl) p-wise, p1) to end.

Row 2: Purl.

Row 3: P2, (with yarn front sl) p-wise, p1) to last st, p1.

Row 4: Purl.

Rows 5-7: As rows 1-3.

Next row: P7(10:6:9:5:8), (p2tog, p5)

11(11:13:13:15:15) times, p2tog, p to end. 93(99:105:111:117:123) sts.

Change to 4mm needles and st st and beg with k row work straight until front measures 13cm (5in) from top of slip stitch border, ending after a p row.

SHAPE ARMHOLES

Cast off 5(6:7:8:9:10) sts at beg of next 2 rows. Dec 1 st at each end of next 3 rows, then on every foll alt row until 71(75:79:81:85:89) sts rem. **

Cont straight until work measures

29(30:32:33:33:34)cm

(11.75(12:12.5:13:13.25:13.75)in) from top of slip stitch border, ending after a p row.

SHAPE SHOULDERS

Cast off 6(6:7:7:8) sts at beg of next 4 rows, then 6(7:7:7:8) sts at beg of next 2 rows.

Slip rem 35(37:37:39:41:41) sts on a spare needle.

FRONT

Work as back to **.

Cont straight until front measures

24(24:28:28:30:34) rows less than back up to

shoulder shaping, ending after a p row.

SHAPE NECK

Next row: K23(24:26:26:27:29), turn.

Cont on this group.

Dec 1 st at neck edge on next 5 rows.

18(19:21:21:22:24) sts.

Cont straight until front measures same as back to shoulder shaping, ending at armhole edge.

SHAPE SHOULDERS

Cast off 6(6:7:7:7:8) sts at beg of next and foll alt row. Work 1 row. Cast off rem sts.

With RS facing, slip next 25(27:27:29:31:31) sts on a spare needle.

Rejoin yarn to rem sts and k1 row.

Complete to match first side.

SLEEVES

Using 4.5mm needles, cast on

75(79:81:87:89:91) sts.

1st and 4th sizes only

Work rows 1-14 as given for 4th size on back.

2nd and 6th sizes only

Work rows 1-14 as given for 6th size on back.

3rd size only

Work rows 1-14 as given for 2nd size on back.

5th size only

Work rows 1-14 as given for 3rd size on back.

All sizes

Work 14 more rows in patt.

Change to 4mm needles and cont in patt until work measures 20cm (8in) from beg, ending after a RS row.

Change 3.25mm needles.

Next row: P9(11:17:10:16:22), (p2tog, p3)

11(11:9:13:11:9) times, p2tog, p to end.

63(67:71:73:77:81) sts.

Work rows 1-7 of slip stitch border.

Next row: P6(1:3:11:6:8), (p2tog, p5)

7(9:9:7:9:9) times, p2tog, p to end.

55(57:61:65:67:71) sts.

Change to 4mm needles and st st and beg with k row work in st st shaping sleeve by inc 1 st at each end of 3rd row, then on every foll 8th(6th:6th:6th:6th:6th) row until there are 65(63:67:71:81:85) sts, then every foll 10th(8th:8th:8th:8th:8th) row until there are 69(73:77:81:85:89) sts.

Cont straight until sleeve measures 22cm (8.75in) from top of slip stitch border, ending after a p row.

SHAPE TOP

Cast off 5(6:7:8:9:10) sts at beg of next 2 rows.

Work 4 rows straight. Dec 1 st at each end of

every k row until 37[37:39:39:39:41] sts rem; then on every row until 23[23:25:25:25:27] sts rem. Cast off loosely.

NECKBAND

Join left shoulder. Using 3.25mm needles,

with RS facing, k across sts of back, k up 24[24:28:28:30:34] sts evenly down left front neck, k across centre front sts, finally k up 25[25:29:29:31:35] sts evenly up right front neck, 109[113:121:125:133:141] sts. Work rows 2-7 of slip stitch border as on back.

Cast off evenly k-wise.

TO FINISH OFF

Do not press. Join right shoulder and neckband. Join side and sleeve seams. Sew in sleeves.



Zig-zag and bobble cardigan by Bergère de France

Main page 21

SIZES

To fit: 81-86[86-92-92-97-97-102-107-112]cm (32-34[34-36-36-38-38-40-42-44]in)

Actual measurement: 82[95:108:121:134]cm (33[37.5:42.5:47.5:52.75]in)

Length to shoulder: 50[51:53:54:56]cm (19.75[20:21:21.25:22]in)

Sleeve length: 15cm (6in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Bergère de France Berlaine 100% worsted wool (approx 90m per 50g)

10[10:11:11:12] x 50g balls 216.421 Vinaigre

1 pair each 3.25mm and 4mm needles

1 circular 3.25mm needle

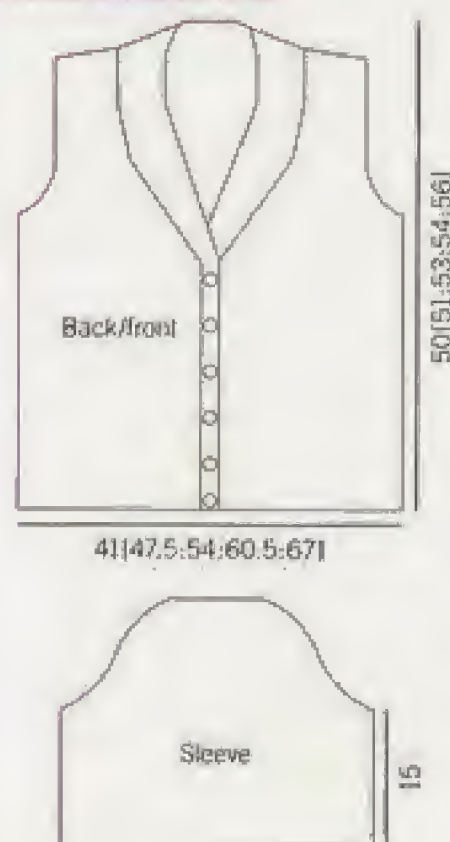
Cable needle

6 buttons

Note: Yarn amounts given are based on average requirements and are approximate.

MEASUREMENT DIAGRAM

All measurements are in cm



TENSION

22 sts and 28 rows to 10cm over st st using 4mm needles

24 sts and 30 rows to 10cm over patt using 4mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS

CN = cable needle

T3F = twist 3 forward - slip next 2 sts onto CN and leave at front of work, p1, then k2 from CN

T3B = twist 3 back - slip next st onto CN and leave at back of work, k2, then p1 from CN

M1p = make 1 purl st - by picking up and purling into back of loop lying between st just worked and next st

MB = make bobble - (k1, p1) twice in next st, turn, p4, turn, st 2, k2 tog, p2sso to complete bobble

BACK

Using 3.25mm needles cast on 98[114:130:146:162] sts.

Rib row 1: (RS) K2, * p2, k2; rep from * to end.

Rib row 2: P2, * k2, p2; rep from * to end.

These 2 rows form the rib.

Work a further 10 rows

Change to 4mm needles and work in patt as folls:

Row 1: (RS) K2, * p2, T3B, p1, k2; rep from * to end.

Row 2: P2, * k2, p2; rep from * to end.

Row 3: K2, * p1, T3B, p2, k2; rep from * to end.

Row 4: P2, * k3, p2, k1, p2; rep from * to end.

Row 5: K2, * T3B, p3, k2; rep from * to end.

Row 6: P2, * k4, p4; rep from * to end.

Row 7: K2, * T3F, p1, MB, p1, k2; rep from * to end.

Row 8: P2, * k3, p2, k1, p2; rep from * to end.

Row 9: K2, * P1, T3F, p2, k2; rep from * to end.

Row 10: P2, * k2, p2; rep from * to end.

Row 11: K2, * p2, T3F, p1, k2; rep from * to end.

Row 12: P2, * k1, p2, k3, p2; rep from * to end.

Row 13: K2, * p3, T3F, k2; rep from * to end.

Row 14: * P4, let; rep from * to last 2 sts, p2.

Row 15: K2, * p1, MB, p1, T3B, k2; rep from * to end.

Row 16: P2, * k1, p2, k3, p2; rep from * to end.

These 16 rows form the patt and are repeated throughout.

Cont in patt until back measures 50[50:51:51:52]cm (11.75[11.75:12.25:12.25:12.5]in) from cast on edge, ending with a WS row.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows.

82[98:114:130:146] sts.

Dec one st at each end of the next and 6 foll alt rows. 68[84:100:116:132] sts.

Cont straight until back measures 50[51:53:54:56]cm (19.75[20:21:21.25:22]in) from cast on edge, ending with a WS row.

SHAPE SHOULDERS

Next row: Patt 18[21:23:25:29] sts, turn and work on these sts for first side of neck shaping.

Dec one st at neck edge on the next

6[8:8:10:12] rows. 12[13:15:15:17] sts.

Work straight until back measures 50[51:53:54:56]cm (19.75[20:21:21.25:22]in) from cast on edge, ending at armhole edge.

SHAPE SHOULDER

Cast off 6[8:10:12:14] sts at beg of next 6 rows. Cast off rem 32[36:40:44:48] sts.

LEFT FRONT

Using 3.25mm needles cast on

43[51:59:67:75] sts.

Rib row 1: (RS) K2, * p2, k2; rep from * ending last rep k3.

Rib row 2: P3, * k2, p2; rep from * to end.

These 2 rows form the rib.

Work a further 10 rows.

Change to 4mm needles and work in patt as folls:

Row 1: (RS) K2, * p2, T3B, p1, k2; rep from * ending last rep k3.

Row 2: P3, * k2, p2; rep from * to end.

Row 3: K2, * p1, T3B, p2, k2; rep from * ending last rep k3.

Row 4: P3, * k3, p2, k1, p2; rep from * to end.

Row 5: K2, * T3B, p3, k2; rep from * ending last rep k3.

Row 6: P3, * k4, p4; rep from * to end.

Row 7: K2, * T3F, p1, MB, p1, k2; rep from * ending last rep k3.

Row 8: P3, * k3, p2, k1, p2; rep from * to end.

Row 9: K2, * P1, T3F, p2, k2; rep from * ending last rep k3.

Row 10: P2, * k1, p2, k3, p2; rep from * to end.

Row 11: K2, * p2, T3F, p1, k2; rep from * to end.

Row 12: P2, * k1, p2, k3, p2; rep from * to end.

Row 13: K2, * p3, T3F, k2; rep from * to end.

Row 14: * P4, let; rep from * to last 2 sts, p2.

Row 15: K2, * p1, MB, p1, T3B, k2; rep from * to end.

Row 16: P2, * k1, p2, k3, p2; rep from * to end.

Row 10: P3, * k2, p2; rep from * to end.

Row 11: K2, * p2, T3F, p1, k2; rep from * ending last rep k3.

Row 12: P3, * k1, p2, k3, p2; rep from * to end.

Row 13: K2, * p3, T3F, k2; rep from * ending last rep k3.

Row 14: P7, * k4, p4; rep from * ending last rep p2.

Row 15: K2, * p1, M8, p1, T3B, k2; rep from * ending last rep k3.

Row 16: P3, * k1, p2, k3, p2; rep from * to end. These 16 rows form the patt and are repeated throughout.

Cont in patt until 12 rows less have been worked than on back to armhole shaping, ending with a WS row.

SHAPE NECK

Row 1: Patt to last 2 sts, work 2 tog.

Row 2: Patt to end.

Row 3: Patt to end.

Row 4: Patt to end.

Rep the last 4 rows twice more.

SHAPE ARMHOLE

Next row: Cast off 8 sts, patt to last 2 sts, work 2 tog. 31[39:47:55:63] sts.

Next row: Patt to end.

Next row: Work 2 tog, patt to last 2 sts, work 2 tog.

Next row: Patt to end.

Next row: Work 2 tog, patt to end.

Rep the last 4 rows twice more and the first 2 rows again. 20[28:36:44:52] sts.

Keeping armhole edge straight, cont to dec at neck edge on every 4th row until 18[24:30:36:42] sts rem.

Cont straight until front measures same as back to shoulder ending at armhole edge.

SHAPE SHOULDER

Cast off 6[8:10:12:14] sts at beg of next and foll alt row.

Work 1 row.

Cast off rem 6[8:10:12:14] sts.

RIGHT FRONT

Using 3.25mm needles cast on 43[51:59:67:75] sts.

Rib row 1: (RS) K3, * p2, k2; rep from * to end.

Rib row 2: P2, * k2, p2; rep from * ending last rep p3.

These 2 rows form the rib.

Work a further 10 rows.

Change to 4mm needles and work in patt as folls:

Row 1: (RS) K3, * p2, T3B, p1, k2; rep from * to end.

Row 2: P2, * k2, p2; rep from * ending last rep p3.

Row 3: K3, * p1, T3B, p2, k2; rep from * to end.

Row 4: P2, * k3, p2, k1, p2; rep from * ending last rep p3.

Row 5: K3, * T3B, p3, k2; rep from * to end.

Row 6: P2, * k4, p4; rep from * ending last rep p3.

Row 7: K3, * T3F, p1, M8, p1, k2; rep from * to end.

Row 8: P2, * k3, p2, k1, p2; rep from * ending last rep p3.

Row 9: K3, * p1, T3F, p2, k2; rep from * to end.

Row 10: P2, * k2, p2; rep from * ending last rep p3.

Row 11: K3, * p2, T3F, p1, k2; rep from * to end.

Row 12: P2, * k1, p2, k3, p2; rep from * ending last rep p3.

Row 13: K3, * p3, T3F, k2; rep from * to end.

Row 14: * P4, k4; rep from * to last st, p1.

Row 15: K3, * p1, M8, p1, T3B, k2; rep from * to end.

Row 16: P2, * k1, p2, k3, p2; rep from * ending last rep p3.

These 16 rows form the patt and are repeated throughout.

Cont in patt until 12 rows less have been worked than on back to armhole shaping, ending with a WS row.

SHAPE NECK

Row 1: Work 2 tog, patt to end.

Row 2: Patt to end.

Row 3: Patt to end.

Row 4: Patt to end.

Rep the last 4 rows twice more and the 1st row again.

SHAPE ARMHOLE

Next row: Cast off 8 sts, patt to end. 31[39:47:55:63] sts.

Next row: Work 2 tog, patt to last 2 sts, work 2 tog.

Next row: Patt to end.

Next row: Patt to last 2 sts, work 2 tog.

Next row: Patt to end.

Rep the last 4 rows twice more and the first row again. 20[28:36:44:52] sts.

Keeping armhole edge straight, cont to dec at neck edge on every 4th row until 18[24:30:36:42] sts rem.

Cont straight until front measures same as back to shoulder ending at armhole edge.

SHAPE SHOULDER

Cast off 6[8:10:12:14] sts at beg of next and foll alt row.

Work 1 row.

Cast off rem 6[8:10:12:14] sts.

SLEEVES

Using 3.25mm needles cast on 66[74:82:90:98] sts.

Rib row 1: (RS) K2, * p2, k2; rep from * to end.

Rib row 2: P2, * k2, p2; rep from * to end.

These 2 rows form the rib.

Work a further 10 rows.

Change to 4mm needles and work in patt as folls:

Row 1: (RS) K2, * p2, T3B, p1, k2; rep from * to end.

Row 2: P2, * k2, p2; rep from * to end.

Row 3: K2, * p1, T3B, p2, k2; rep from * to end.

Row 4: P2, * k3, p2, k1, p2; rep from * to end.

These 4 rows set the patt and are repeated.

Keeping patt correct, inc one st at each end of the next row and every foll 4th row until there are 78[86:94:102:110] sts, working extra sts into patt.

Work straight until sleeve measures 15cm (6in) from cast on edge, ending with a WS row.

SHAPE SLEEVE TOP

Cast off 8 sts at beg of next 2 rows.

62[70:78:86:94] sts.

Dec one st at each end of the next and

8[10:12:14:16] foll alt rows. 44[48:52:56] sts.

Cast off 2 sts at beg of next 4 rows, then 3 sts at beg of next 6 rows.

Cast off rem 18[22:26:30] sts.

LEFT FRONT BAND AND COLLAR

With 3.25mm circular needle, cast on

24[26:28:30:32] sts, with RS facing pick up and k63[65:67:69:71] sts from shoulder to beg of neck shaping. 67[67:69:71] sts to cast on edge. 154[158:162:166:170] sts.

Work backwards and forwards.

Row 1: P2, * K2, p2; rep from * to end.

This row sets the rib.

Next 2 rows: Rib 24[28:32:36:40], turn rib to end.

Next 2 rows: Rib 28[32:36:40:44], turn rib to end.

Next 2 rows: Rib 32[36:40:44:48], turn rib to end.

Next 2 rows: Rib 36[40:44:48:52], turn rib to end.

Next 2 rows: Rib 40[44:48:52:56], turn rib to end.

Next 2 rows: Rib 44[48:52:56:60], turn rib to end.

Next 2 rows: Rib 48[52:56:60:64], turn rib to end.

Next 2 rows: Rib 52[56:60:64:68], turn rib to end.

Next 2 rows: Rib 56[60:64:68:72], turn rib to end.

Next 2 rows: Rib 60[64:68:72:76], turn rib to end.

Next 2 rows: Rib 64[68:72:76:80], turn rib to end.

Next 2 rows: Rib 68[72:76:80:84], turn rib to end.

Next 2 rows: Rib 72[76:80:84:88], turn rib to end.

Next 2 rows: Rib 76[80:84:88:92], turn rib to end.

Next 2 rows: Rib 80[84:88:92:96], turn rib to end.

Next 2 rows: Rib 84[88:92:96:100], turn rib to end.

5th size only

Next 2 rows: Rib 96, turn rib to end.

All sizes

Work 7 rows across all sts.

Cast off in rib.

RIGHT FRONT BAND AND COLLAR

Using 3.25mm circular needle and with RS facing, pick up and k63[63:65:67:69] sts to beg of neck shaping. 63[65:67:69] sts to shoulder seam, cast on 24[26:28:30:32] sts. 154[158:162:166:170] sts.

Work backwards and forwards.

Row 1: P2, * k2, p2; rep from * to end.

This row sets the rib.

Work 1 more row.

Next 2 rows: Rib 24[28:32:36:40], turn rib to end.

Next 2 rows: Rib 28(32:32:36:36), turn rib to end.
Next 2 rows: Rib 32(36:36:40:40), turn rib to end.
Next 2 rows: Rib 36(40:40:44:44), turn rib to end.
Next 2 rows: Rib 40(44:44:48:48), turn rib to end.
Next 2 rows: Rib 44(48:48:52:52), turn rib to end.
Next 2 rows: Rib 48(52:52:56:56), turn rib to end.
Next 2 rows: Rib 52(56:56:60:60), turn rib to end.

Next 2 rows: Rib 56(60:60:64:64), turn rib to end.
Next 2 rows: Rib 60(64:64:68:68), turn rib to end.
Next 2 rows: Rib 64(68:68:72:72), turn rib to end.
Next 2 rows: Rib 68(72:72:76:76), turn rib to end.
Next 2 rows: Rib 72(76:76:80:80), turn rib to end.
Next 2 rows: Rib 76(80:80:84:84), turn rib to end.
Next 2 rows: Rib 80(84:84:88:88), turn rib to end.

Next 2 rows: Rib 84(88:88:92:92), turn rib to end.
5th sizes only
Next 2 rows: Rib 96, turn rib to end.
All sizes

Work 1 row across all sts.
Buttonhole row: Rib 4, yf, rib 2 tog, (rib 8(8:8:8:9), yf, rib 2 tog) 5 times, rib to end.
 Work 4 rows across all sts. Cast off in rib.

TO FINISH OFF

Join shoulder seams. Join collar seam. Sew Collar to back neck edge. Join side and sleeve seams. Sew in sleeves. Sew on buttons.



Scandinavian pullover
by Garnstudio

Main page 22

SIZES

To fit size: S/M/L/XL/XXL

Actual bust measurement:

92(100:108:116:124)cm
 (36.25(39.25:42.5:45.75:48.75)in)

Actual hem measurement: 82(90:98:108:116)
 cm (32.25(35.5:38.5:42.5:45.5)in)

Length: 53(55:57:59:61)cm
 (20.75(21.5:22.5:23.25:24)in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Drops Alaska 100% pure new wool
 (approx 75m per 50g)
 10(11:12:13:15) x 50g balls 02 Off White
 3(3:3:3:4) x 50g balls 12 Navy Blue
 1 x 50g ball 52 Dark Turquoise

FAIRISLE YOKE PATTERN



KEY

- Off White
- Navy Blue
- Dark Turquoise
- K2tog

Patt is as seen from RS and is knitted entirely in fairisle st st.

1 pair each 4mm and 5mm double pointed needles

1 each circular 4mm and 5mm needles

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

17 sts and 22 rows to 10cm over st st using 5mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 60

BODY

Cast on 154(168:182:196:210) sts on 4mm circular needles with Off White; join and place a marker at the join. Knit 1x1 rib for 6cm (2.5in). Change to 5mm circular needles and st

st, dec 14 sts evenly distributed on row 1, 140(154:168:182:196) sts. Put a 2nd marker at the side (there will be 70(77:84:91:98) sts between markers).

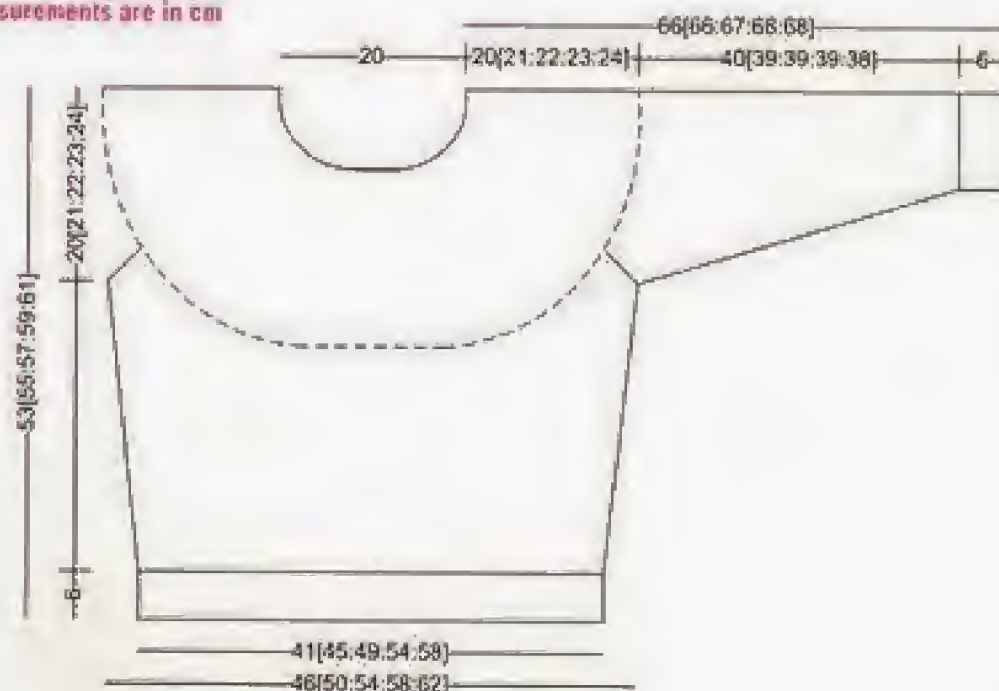
When the piece measures 12cm (4.75in) inc 1 st at each side of both markers every 5cm (2.5in) 4 times, 156(170:184:198:212) sts. When the piece measures 31(32:33:34:35) cm (12.25(12.5:13:13.5:13.75)in) k the next row as folls: cast off 4 sts before marker and 4 sts after marker for armhole, k70(77:84:91:98) sts (for front), cast off 8 sts for armhole, k70(77:84:91:98) sts (for back). Lay piece aside and knit the sleeves.

SLEEVE (Make 2 alike)

Cast on 44(46:48:50:52) sts on 4mm double-pointed needles with Off White; join and place a marker at the join. Knit rib for 6cm (2.5in).

MEASUREMENT DIAGRAM

All measurements are in cm



Change to 5mm double pointed needles and st st, and inc 1 st at each side of marker every 4.5[4.5:4.5:3.5:3.5]cm (1.75:1.75:1.75:1.5:1.5) in 9[9:9:11:11] times. 62[64:66:72:74] sts. When the piece measures 46[45:45:45:44] cm (18[17.75:17.75:17.75:17.5]in) cast off 4 sts each side of marker. 54[56:58:64:66] sts. Lay piece aside and knit a second sleeve.

YOKE

Put the sleeves in on the same circular needles

as Body where you cast off for armholes. 248[266:284:310:328] sts. Put a marker in each transition between Body and Sleeves. 4 markers. Cont with st st over all sts, and k 2 rows, then beg raglan shaping. There are 8 decs per row. Dec as folls before markers: k2tog. Dec as folls after markers: S11 knit-wise, k1, pss0. Dec every other row 4[4:4:5:5] times. 216[234:252:270:288] sts.

K O[2:4:4:6] rows with Off White, then k and dec foll chart. After last dec 120[130:140:150:160] sts rem. K 1 row with Navy Blue, dec sts evenly distributed to 84[88:92:96:100] sts. Change to 4mm double pointed needles and work 1x1 rib with Navy Blue for 12cm (4.75in), then cast off in rib.

TO FINISH OFF

Sew opening under the sleeves.



Polo necked top by Sirdar

Main page 23

SIZES

To fit bust: 81[86:91:97:102:107]cm (32[34:36:38:40:42]in)

Actual measurement: 87[91:96:104:109:113]cm (34[36:38:41:43:44.5]in)

Length: 50[52:53:54:56:58]cm (20[20.5:21:21.2:23]in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Sirdar Big Softie Super Chunky

51% Wool, 49% Acrylic (45m per 50g) 4[4:5:5:5:6] x 50g balls

OR Sirdar Denim Ultra 60% acrylic, 25% cotton, 15%, machine washable (75m per 100g)

3[3:3:3:4:4] x 100g balls

Pair each of 8mm and 10mm needles

Stitch holders

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

9 sts and 12 rows to 10cm (4in) in st st, using 10mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS

Rib2tog = if the 2nd stitch on LH needle is to be 'knit' then knit next 2tog, if it's to be 'purl' then purl next 2tog.

FOR MORE ABBREVIATIONS SEE PAGE 60

NOTES

Circle the size you wish to make.

BACK

Using 8mm needles and 2 needle method cast on 46[46:50:54:54:58]sts.

Row 1: (RS) * K2, p2, rep from * to last 2 sts, k2,

Row 2: P2, * k2, p2, rep from * to end of row. 1st and 2nd rows will now be called 2x2 rib. Work in 2x2 rib for 12[12:13:13:14:14]cm, (5[5:5:5:5:5]in), finishing after 1st row of 2x2 rib.

Next row: Rib 1[4:3:5:4:4] sts, rib2tog, (nb 5[7:5:5:9:6] sts, rib2tog) 6[4:6:6:4:6] times, rib 1[4:3:5:4:4] sts, 39[41:43:47:49:51]sts. Change to 10mm needles and then:-

Row 1: Knit.

Row 1: Purl.

1st and 2nd rows will now be called st st. (The knit rows are on the front of the knitting – purl rows on the back). Working in st st (throughout) cont until back measures 28[29:29:29:30:31]cm, (11[11.5:11.5:11.5:12:12]in), finishing after a purl row.

Place a marker at each end of last row for armholes. ***

Work until back measures 45[47:48:49:49:51]cm, (18[18.5:19:19:19:20]in), finishing after a purl row. Work 6[6:6:6:8:8] rows more.

SHAPE SHOULDERS

Cast off 4[4:5:6:6:7] sts at beg of next 2 rows. 31[33:33:35:37:37] sts.

Cast off 4[5:5:6:7:7] sts at beg of next 2 rows. 23 sts.

Put rem 23 sts onto a stitch holder.

FRONT

Work as given for back to ***.

Continue until front measures 45[47:48:49:49:51]cm, (18[18.5:19:19:19:20]in), finishing after a purl row.

SHAPE NECK

Next row: K12[13:14:16:17:18]sts, turn, put next 15 sts onto first st stitch holder then put rem 12[13:14:16:17:18] sts onto a 2nd stitch holder. Working on these 12[13:14:16:17:18] sts for first side cont thus:-

Next row: Cast off 1 stitch, purl to end of row. 11[12:13:15:16:17]sts.

Next row: Knit to last 2 sts, k2 tog. 10[11:12:14:15:16]sts.

Rep last 2 rows 1[1:1:1:0:0] times more. 8[9:10:12:15:16]sts.

5th and 6th sizes only: Work 4 rows dec 1 at neck edge in rows 2 and row 4. (13:14)sts.

All sizes

Next row: Purl.

SHAPE SHOULDER

Next row: Cast off 4[4:5:6:6:7]sts, knit to end. 4[5:5:6:7:7]sts.

Next row: Purl.

Cast off rem 4[5:5:6:7:7]sts.

With front of knitting facing you, rejoin yarn to 12[13:14:16:17:18]sts on the 2nd stitch holder and knit to end of row.

Next row: Purl to last 2 sts, p2 tog.

11[12:13:15:16:17]sts.

Next row: Cast off 1 st, knit to end.

10[11:12:14:15:16]sts.

Rep last 2 rows 1[1:1:1:0:0] times more.

8[9:10:12:15:16]sts.

5th and 6th sizes only: Work 4 rows dec 1 st at neck edge in rows 2 and row 4. (13:14)sts.

All sizes

Next row: Purl

Next row: Knit.

SHAPE SHOULDER

Next row: Cast off 4[4:5:6:6:7]sts, purl to end. 4[5:5:6:7:7]sts.

Next row: Knit.

Cast off rem 4[5:5:6:7:7]sts.

POLO NECK

Sew R front shoulder seam to R back shoulder seam using mattress stitch. With front of the knitting facing you, using 8mm needles pick up and k11[11:11:11:15:15]sts evenly along L side of neck, work across 15 sts left on a stitch holder at front of neck as folls:-

K5 sts, pick up loop between last and next st and knit into the back of this loop (this will

now be called m1), k5, m1, knit 5, pick up and k11(11:11:11:15:15)sts evenly along R side of neck and knit across 23 sts left on a stitch holder at back of neck, 62(62:62:62:70:70)sts. Starting with 1st row of 2x2 rib cont until polo neck measures 2cm, (1in), finishing after a 2nd row. Change to 10mm needles and cont until polo neck measures 17cm, (6.5in) finishing after a 2nd row. Cast off in rib. Place marker threads at each side of polo neck 10cm, (4in) below cast off edge.

ARMBANDS Both alike

Using mattress stitch, sew L front shoulder and polo neck to L back shoulder and polo neck as far as the marker threads. Using mattress stitch, sew the rest of the polo neck seam, but working from the WS so that the RS of the seam is visible when the polo neck is folded into place. With front of the knitting facing you, using 8mm needles and starting at marker pick up and k54(58:58:62:66:66)sts evenly all round armhole edge, ending at marker. Starting with 2nd row of 2x2 rib cont until

armband measures 8(9:9:9:10:10)cm, (3(3.5:3.5:3.5:4:4)in), finishing after a 2nd row. Cast off in rib.

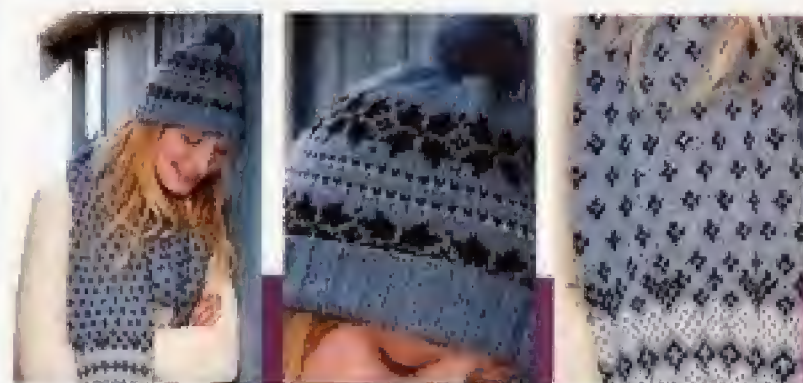
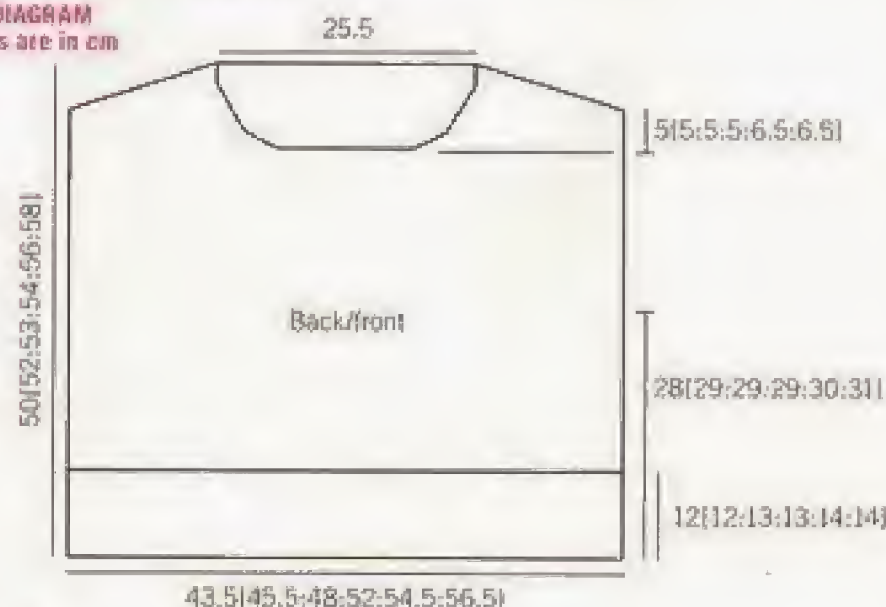
TO FINISH OFF

Sew side and armband seams using mattress stitch. To finish off the garment, lay it flat on a surface that you can pin into such as a folded

towel. Shape the garment to the length and width given for your size in the measurement section. Pin it out to hold this size. Cover the pinned garment with damp cloths and leave undisturbed until the cloths are dry. Remove cloths and pins. See ball band for washing and further care instructions.

MEASUREMENT DIAGRAM

All measurements are in cm



Snowflake hat and scarf by Martin Storey

Main page 24

SIZES

Actual measurements

Hat: Approx 42.5cm (16.5in) circumference.

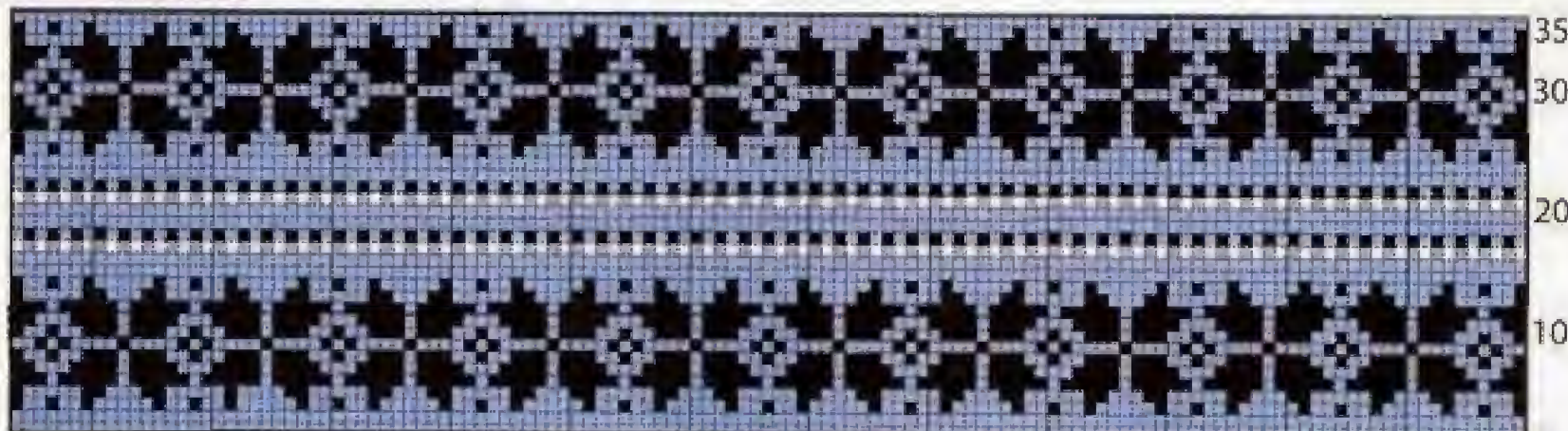
Scarf: 18cm (7in) wide and 230cm (90.5in) long, exc pomposis.

YOU WILL NEED

HAT

Rowan RYC Cashsoft DK 57% extra fine merino, 33% microfibre, 10% cashmere (130m per 50g).
2 x 50g balls in 508 Ballad Blue (A).
1 x 50g ball in each of 519 Black (B) and 500 Cream (C).

HAT PATTERN CHART



Key: A B C

SCARF

9 x 50g balls in 508 Ballad Blue (A).

3 x 50g balls in 519 Black (B).

1 x 50g ball in 500 Cream (C).

Pair each of 3.25mm and 4mm knitting needles.
Stitch holder.

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

26 sts and 27 rows to 10 cm measured over Fair Isle pattern using 4mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

PATTERN NOTES

Fair Isle patts worked from appropriate chart in st st. Strand col not being worked behind work on WS. Work in cols in st st starting with a knit row and read RS rows from R to L and WS rows from L to R.

Each square = 1 stitch and 1 row.

HAT

Using 3.25mm needles and A, cast on 110 sts.

Row 1: (RS) K2, *p2, k2, rep from * to end.

Row 2: P2, *k2, p2, rep from * to end.

These 2 rows form rib.

Cont in rib for 8cm (3in), ending with WS facing.

for next row.

Next row: (WS) Rib 7, m1, (rib 6, m1) 16 times, rib 7. 127 sts.

Change to 4mm needles. Working from hat chart, cont in Fair Isle beg with a knit row, until all 35 rows of chart have been completed, ending with WS facing for next row.

Break off contrasts and cont using A only.

Next row: (WS) P5, p2tog, (p4, p2tog) 19 times, p6, 107 sts.

SHAPE CROWN

Row 1: (RS) (K5, k2tog) 15 times, k2, 92 sts.

Work 3 rows.

Row 5: (K4, k2tog) 15 times, k2, 77 sts.

Work 3 rows.

Row 9: (K3, k2tog) 15 times, k2, 62 sts.

Work 3 rows.

Row 13: (K2, k2tog) 15 times, k2, 47 sts.

Work 3 rows.

Row 17: (K1, k2tog) 15 times, k2, 32 sts.

Row 18: (P2tog) 16 times.

Break yarn and thread through rem 16 sts.

Pull up tight and fasten off securely.

TO FINISH OFF

Press as described on ball band. Join back seam, reversing seam for turn-back. Using A, make an 8cm (3in) diameter pompon and attach to top of hat.

SCARF

FIRST SECTION

Using 4mm needles and A, cast on 95 sts. Work

in Fair Isle from scarf chart, working rows 1 to 62 once only and then rep chart rows 63 to 72 beg with a knit row, until first section measures approx 115cm (45in), ending after chart row 63 or 67 and with WS facing for next row.

Break yarn and leave sts on a holder.

SECOND SECTION

Work as given for first section to **.

JOIN SECTIONS

Holding RS of first section against RS of

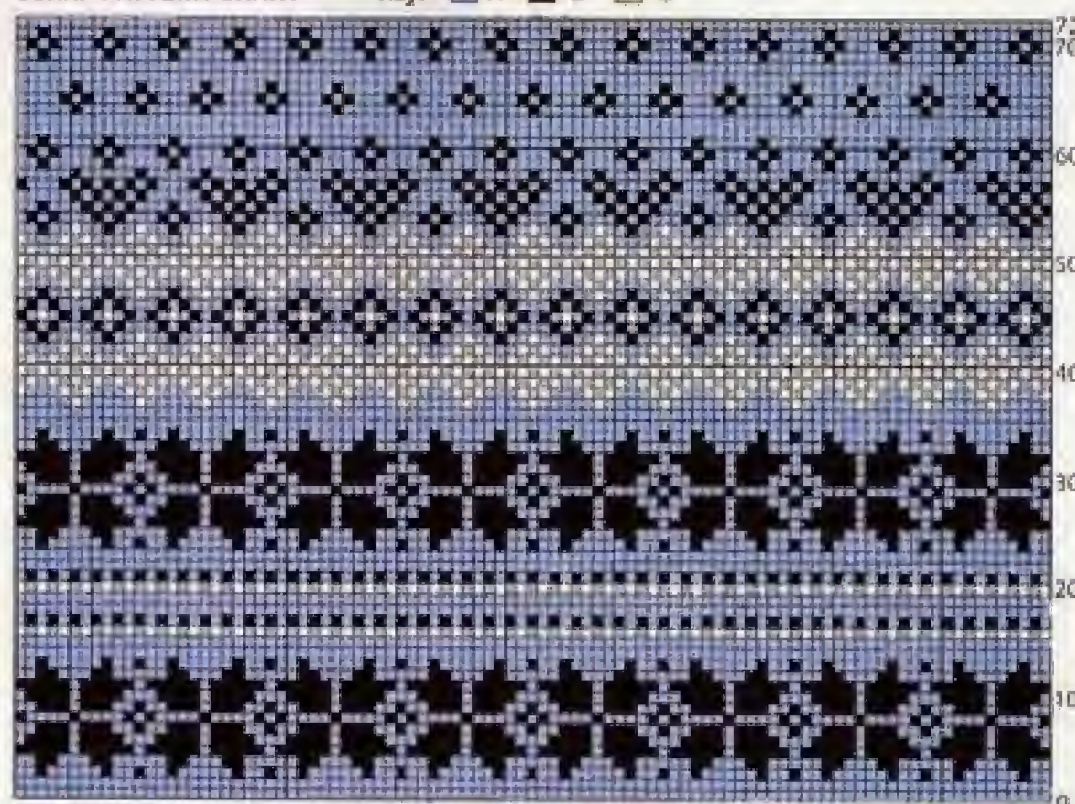
second section, cast off both sets of sts at same time, taking one st from one section with corresponding st of other section.

TO FINISH OFF

Press as given on ball band. Join row-end edges to form a long tube. Run gathering threads around cast-on edges, pull up tight and fasten off securely. Using A, make two 9cm (3.5in) diameter pompons and attach to ends of scarf.

SCARF PATTERN CHART

Key: ■ A ■ B □ C



Reversible bag by Debbie Bliss

Main page 25

SIZES

Finished measurement:

36 x 24cm (14.25 x 9.5in) approx

YOU WILL NEED

Debbie Bliss Como 90% wool 10% cashmere (approx 42m per 50g)

3 x 50g balls 02 Grey (A)

3 x 50g balls 12 Red (B)

1 pair each 9mm and 10mm needles.

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

9 sts and 18 rows to 10cm over moss st using 10mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 60

BAG

INNER BAG

With 9mm needles and B cast on 33 sts.

Beg with a k row, work in st st for 22cm (8.75in), ending with a p row.

Next row: K10 sts, cast off 13 sts, k to end.

Next row: P to end, casting on 13 sts over those cast off in previous row. Work 3 rows.

Ridge row (WS) K to end.

OUTER BAG

Change to 10mm needles and A.

K 1 row.

Moss st row: K1, (p1, k1) to end.

Moss st 1 row.

Next row: (RS) Moss st 10, cast off 13 sts, moss st to end.

Next row: Moss st and cast on 13 sts over those cast off in previous row.

Cont in moss until outer bag measures 44cm (17.25in) from colour change.

Next row: (RS) Moss st 10, cast off 13 sts, moss st to end.

Next row: Moss st and cast on 13 sts over those cast off in previous row.

Moss st 2 rows.

INNER BAG

Change to 9mm needles and B.

K 2 rows.

Beg with a k row, work 2 rows in st st.

Next row: K10, cast off 13 sts, k to end.

Next row: Purl, casting on 13 sts over those cast off in previous row.

Work a further 2 rows in st st, ending with a p row. Cast off.

TO FINISH OFF

Join cast on and cast off edges to form base of inner bag. Join side seams of inner bag and side seams of outer bag. Slip st inner bag to outer bag around handle openings.



Snowflake and Aran afghan

Main page 26

SIZES

Actual measurement: 137cm x 183cm
(54 x 72in)

YOU WILL NEED

Cascade Yarns Pastaza 50% llama, 50% wool
(120m per 100g).

12 x 100g skeins in 005 light gray (A).

6 x 100g skeins in 007 charcoal (B).

5 x 100g skeins in 049 red (C).

Pair of 6mm needles.

Cable needle

Yarn needle

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

14 sts and 20 rows to 10 cm measured over st
st using 6mm needles. Use larger or smaller
needles if necessary to obtain correct tension.

ABBREVIATIONS

skpo = slt, k1, psso

FOR MORE ABBREVIATIONS SEE PAGE 60

SPECIAL STITCHES

3-st PRC = Sl 1 st to cn and hold to back,
k2, p1 from cn.

3-st PLC = Sl 2 sts to cn and hold to front,
p1, k2 from cn.

4-st RC = Sl 2 sts to cn and hold to back,
k2, k2 from cn.

4-st LC = Sl 2 sts to cn and hold to front,
k2, k2 from cn.

9-st LC = Sl 5 sts to cn and hold to front,
k4, sl 1 st back onto L needle from cn, p1, k4
from cn.

12-st RC = Sl 8 sts to cn and hold to back,
k4, sl 2nd 4 sts back onto L needle from cn,
k4, k4 from cn.

12-st LC = Sl 8 sts to cn and hold to front, k4,
sl 2nd 4 sts back onto L needle from cn, k4, k4
from cn.

Make knot = (K1, p1) 3 times and k1 all into
next st - 7 sts, pass 2nd, 3rd, 4th, 5th, 6th and
7th sts over 1st - 1 st.

Reverse stocking stitch:

All RS rows purl.

All WS rows knit.

Wide cable pattern:

Work over 49 sts from wide cable chart or
written instructions.

Narrow cable pattern:

Work over 15 sts from narrow cable chart or
written instructions.

WIDE CABLE PATTERN

Worked over 49 sts.

Row 1: (WS) (K2, p4) 4 times, k1, (p4, k2)
4 times.

Row 2: (P2, k4) 4 times, p1, (k4, p2) 4 times.

Row 3: As row 1.

Row 4: (P2, 4-st LC, p2, k4) twice, p1,
(k4, p2, 4-st RC, p2) twice.

Row 5: As row 1.

Row 6: As row 2.

Row 7: As row 1.

Row 8: P2, 4-st LC, p2, k4, p2, 4-st LC, p2,
9-st LC, p2, 4-st RC, p2, k4, p2, 4-st RC, p2.

Row 9: As row 1.

Row 10: P2, k4, p2, * m1, (k4, p2) twice, k4, m1,
p1; rep from * to last 7 sts, p1, k4, p2, 53 sts.

Row 11: K2, p4, * k3, p4, (k2, p4) twice; rep
from * to last 9 sts, k3, p4, k2.

Row 12: P2, 4-st LC, p3, m1, k4, p2tog, 4-st
LC, p2tog, k4, m1, p3, m1, k4, p2tog, 4-st RC,
p2tog, k4, m1, p3, 4-st RC, p2.

Row 13: K2, p4, k4, (p4, k1) twice, p4, k5,
(p4, k1) twice, p4, k4, p4, k2.

Row 14: P2, k4, p4, m1, k3, skp, k4, k2tog,
k3, m1, p5, m1, k3, skp, k4, k2tog, k3, m1,
p4, k4, p2.

Row 15: K2, p4, k5, p12, k7, p12, k5, p4, k2.

Row 16: P2, 4-st LC, p5, m1, k4, 4-st LC, k4,
m1, p7, m1, k4, 4-st RC, k4, m1, p5, 4-st RC,
p2, 57 sts.

Row 17: K2, p4, k6, p12, k9, p12, k6, p4, k2.

Row 18: P2, k4, p6, 12-st RC, p9, 12-st LC,
p6, k4, p2.

Row 19: As row 17.

Row 20: P2, 4-st LC, p4, p2tog, k4, 4-st LC,
k4, p2tog, p5, p2tog, k4, 4-st RC, k4, p2tog,
p4, 4-st RC, p2, 53 sts.

Row 21: As row 15.

Row 22: P2, k4, p3, * p2tog, (k4, m1) twice,
k4, p2tog, p3; rep from * to last 6 sts, k4, p2.

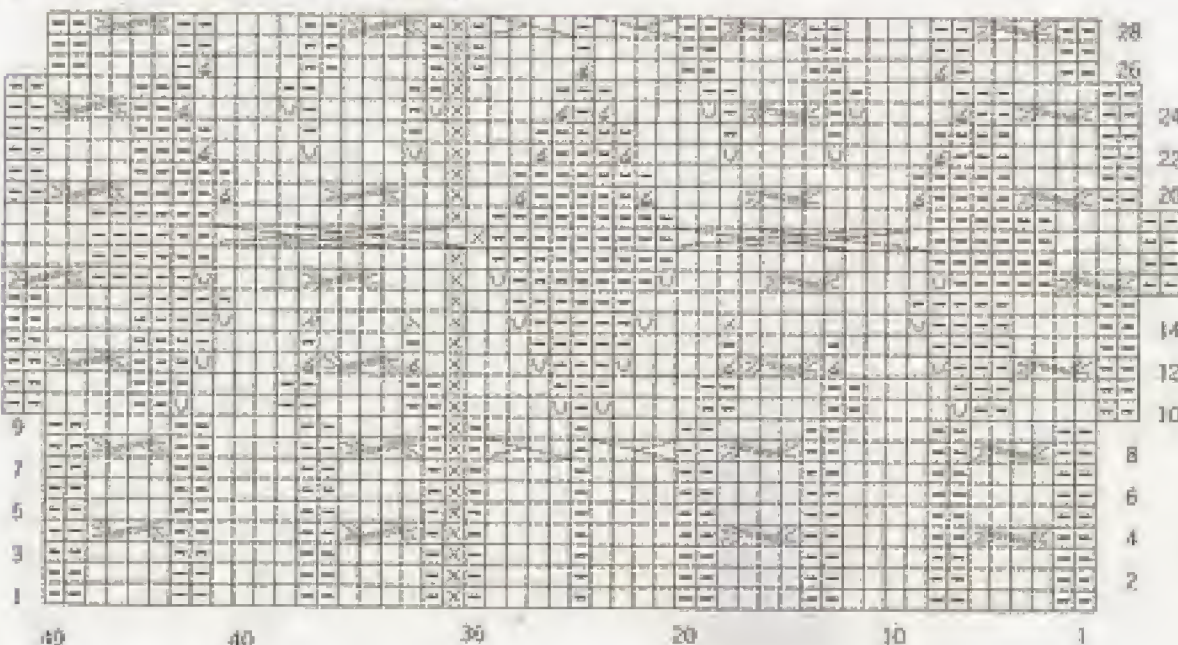
Row 23: As row 13.

Row 24: P2, 4-st LC, p2, p2tog, k4, m1, p1,
4-st LC, p1, m1, k4, p2tog, p1, p2tog, k4, m1,
p1, 4-st RC, p1, m1, k4, p2tog, p2, 4-st RC, p2.

Row 25: As row 11.

Row 26: P2, k4, p1, p2tog, (k4, p2) twice,
k4, p3tog, (k4, p2) twice, k4, p2tog, p1, k4,
p2, 49 sts.

WIDE CABLE PATTERN AND STITCH KEY



□ K on RS, p on WS

■ P on RS, k on WS

4-st LC

4-st RC

9-st LC

M1

No st

P2tog

Skp

K2tog

P3tog

12-st LC

12-st RC

Row 27: As row 3.
Row 28: As row 8.
 Rep rows 1-28 for wide cable patt.

NARROW CABLE PATTERN

Worked over 15 sts

Row 1: (WS) K5, p5, k5.
Row 2: P5, k2, make knot, k2, p5.
Row 3: As row 1.
Row 4: P5, make knot, k3, make knot, p5.
Row 5: As row 1.
Row 6: As row 2.
Row 7: As row 1.
Row 8: P4, 3-st PRC, p1, 3-st PLC, p4.
Row 9: K4, p2, k1, p1, k1, p2, k4.
Row 10: P3, 3-st PRC, k1, p1, k1, 3-st PLC, p3.
Row 11: K3, p3, k1, p1, k1, p3, k3.
Row 12: P2, 3-st PRC, (p1, k1) twice, p1, 3-st PLC, p2.
Row 13: K2, p2, (k1, p1) 3 times, k1, p2, k2.
Row 14: P2, k3, (p1, k1) twice, p1, k3, p2.
Row 15: As row 13.
Row 16: P2, 3-st PLC, (p1, k1) twice, p1, 3-st PRC, p2.
Row 17: As row 11.
Row 18: P3, 3-st PLC, k1, p1, k1, 3-st PRC, p3.
Row 19: As row 9.
Row 20: P4, 3-st PLC, p1, 3-st PRC, p4.
 Rep rows 1-20 for narrow cable patt.

ARAN SQUARES

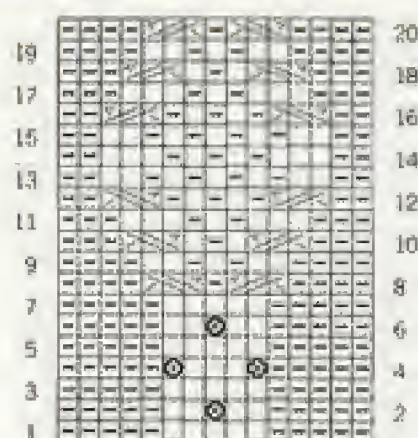
Make 6 alike.

Using A, cast on 85 sts.
Row 1: (WS) Work 3 sts in reverse st st, work 15 sts in narrow cable patt, work 49 sts in wide cable patt, work 15 sts in narrow cable patt, work 3 sts in reverse st st.
 Cont in established patts until piece measures 45.5cm (18in) and cast off.

SNOWFLAKE SQUARES

Make 6 alike.
 Using C, cast on 29 sts. Using B, cast on 29 more sts, 58 sts.
 Work snowflake chart in st st and fair isle, beg with a RS row.
 Cast off in established colours.

NARROW CABLE PATTERN AND STITCH KEY



- ☐ K on RS, p on WS
- ☐ P on RS, p on WS
- ☒ Make knot
- 3-st PRC
- 3-st PLC

BOBBLES

Make 30 alike.

Using A, cast on 1 sl.
Row 1: Kfb twice and k1 in front all into next st, 5 sts.
Row 2: Purl.
Row 3: Knit.
Row 4: Purl.
Row 5: Ssk, k1, k2tog, 3 sts.
Row 6: P3tog, 1 st.
 Fasten off, leaving a long tail.

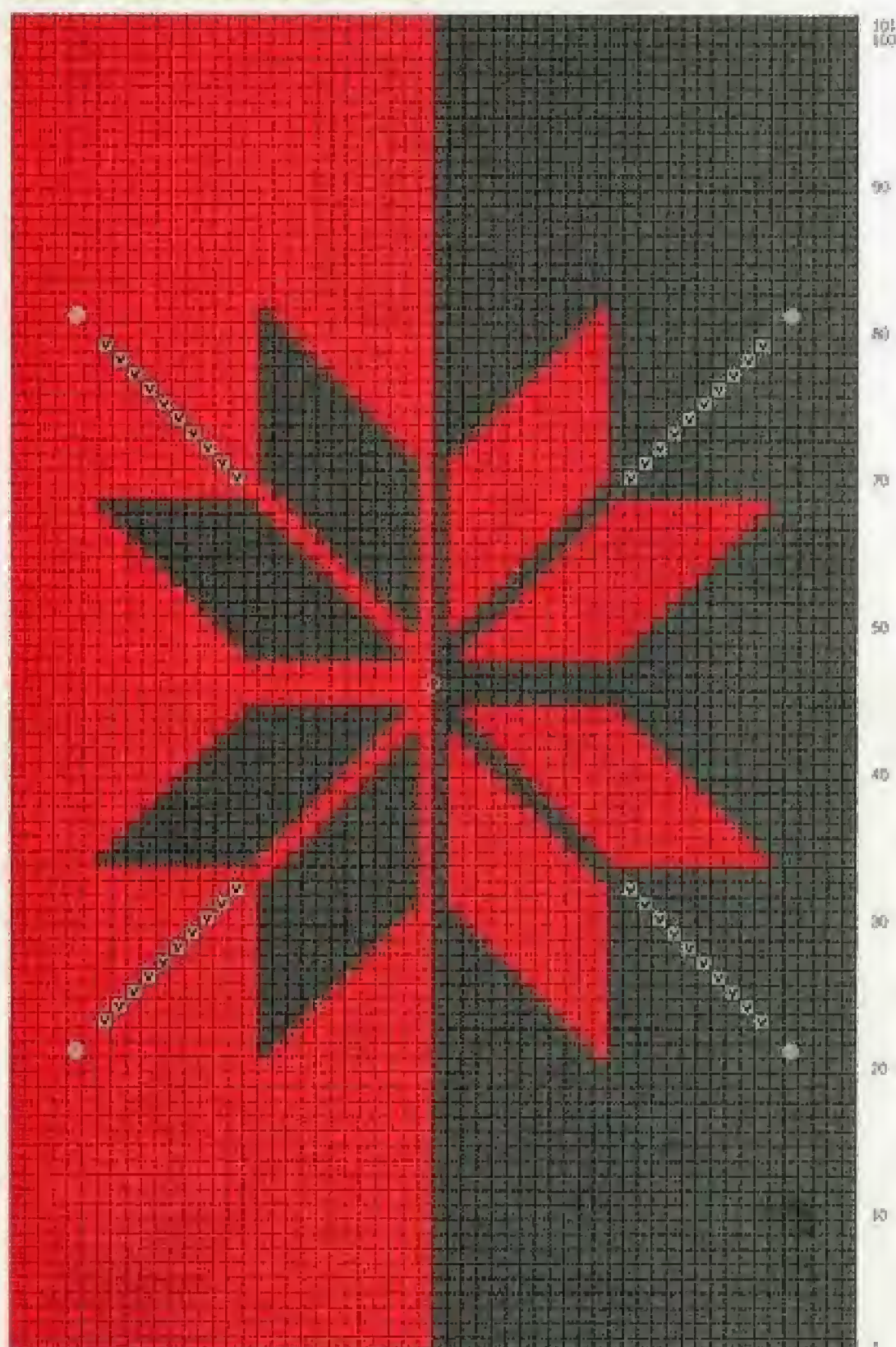
EMBROIDERY

Using A, work in Swiss darning (duplicate st) for a diagonal line on snowflake squares.

TO FINISH OFF

Sew bobbles onto snowflake squares in centre

NARROW CABLE PATTERN AND STITCH KEY



- ☒ Light gray (A)
- ☒ Charcoal (B)
- ☒ Red (C)
- ☒ Bobble
- ☒ Duplicate st using A



Colourwheel cushion designed by Fiona Morris

Main page 27

SIZE

Actual measurement: 40.5cm (16in)

YOU WILL NEED

Patons Diploma Gold DK, 55% wool, 25% Acrylic, 20% nylon (120m per 50g).
1 x 50g ball in each of 6243 Bright Aqua (A), 6211 Ginger (B), 6213 Thyme (C), 6140 Evergreen (D), 6130 Blue Agate (E)

Patons Fairytale Dreamtime 4ply (100% wool) approx 170m per ball

1 x 50g ball in each of 0097 Tangerine (F) and 2941 Lime Green (G)

Two pairs of 4mm needles.

Stitch holders.

40.5cm (16in) cushion pad

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

23 sts and 29 rows to 10cm measured over st st using 4ply yarns double throughout and 4mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 60

KNITTING NOTES

Each side of the cushion is made up of 4 rectangles, 2 knitted in Fair Isle and 2 knitted in a stripe pattern, which are joined together by picking up stitches along the edges, knitting some rows in garter stitch and joining 2 pieces together with a 3 needle cast off.

One side of the cushion is knitted with A, B, C, F and G, the other side of the cushion is knitted with E, B, D, F and G.

The 4ply yarns are used double throughout.

The charts are knitted as a stranded Fair Isle pattern.

Odd numbered rows of the charts are read from R to L; even numbered rows are read from L to R.

CUSHION PANEL 1

All the sections in cushion panel 1 are knitted with A, B, F, G and C.

FAIR ISLE RECTANGLE 1

Using A and 4mm needles cast on 48 sts.

Starting at row 1 of chart A knit 1 complete patt rep and then from row 1 to row 13 again (finishing after a RS row). Put these sts onto a stitch holder.

FAIR ISLE RECTANGLE 2

Using B and 4mm needles cast on 48 sts. Starting at row 1 of chart B knit 1 complete patt rep and then from row 1 to row 13 again (finishing after a RS row).

Put these sts onto a stitch holder.

STRIPE PATTERN 1

Using A and 4mm needles cast on 43 sts.

The stripe patt is worked in st st in the foll stripe sequence:-

3 rows A, 5 rows F, 8 rows B, 2 rows A, 2 rows G, 8 rows A, 2 rows F, 2 rows B, 3 rows G, 1 row F, 5 rows A, 2 rows C and 8 rows B.

Slip sts onto a stitch holder.

STRIPE PATTERN 2

Using B and 4mm needles cast on 43 sts.

The stripe patt is worked in st st in the foll stripe sequence:-

5 rows B, 5 rows C, 6 rows A, 2 rows C, 5 rows B, 2 rows F, 8 rows A, 8 rows G, 2 rows F, 3 rows A and 5 rows C. Slip sts onto a stitch holder.

JOIN FAIR ISLE RECTANGLE 1 AND STRIPE PATT 1

With RS of Fair Isle rectangle 1 facing you, using C and 4mm needles knit pick up 1 st for every st along the cast on edge, 48 sts. Dec 5 sts evenly across the row as you knit the first row, 43 sts. Knit 2 more rows. Using G knit 2 rows and leave these sts on the needle.

With the second pair of 4mm needles and stripes patt 1, slip sts from the stitch holder onto the 4mm needle so the knit side is facing you. *Using C knit 4 rows, Using G knit 2 rows.*

Slip sts from the needle holding the Fair Isle rectangle onto another 4mm needle so the 2 pieces of knitting can be held together RS facing each other in your LH. Work a 3-needle cast off to join the 2 pieces together.

JOIN STRIPE PATTERN 2 AND FAIR ISLE RECTANGLE 2

With RS of stripes patt 2 facing you, using C and 4mm needles knit pick up 1 st for every st along the cast on edge, 43 sts. Rep * to *. Leave these sts on the needle.

With the second pair of 4mm needles and Fair Isle rectangle 2, slip sts from the stitch holder onto the 4mm needle so the knit side is facing you. Using C dec 5 sts evenly across the row as you knit the first row, 43 sts. Knit 3 more rows. Change to G and knit 2 rows.

Slip sts from the needle holding the stripe patt 2 onto another 4mm needle so the 2 pieces of

CHART A

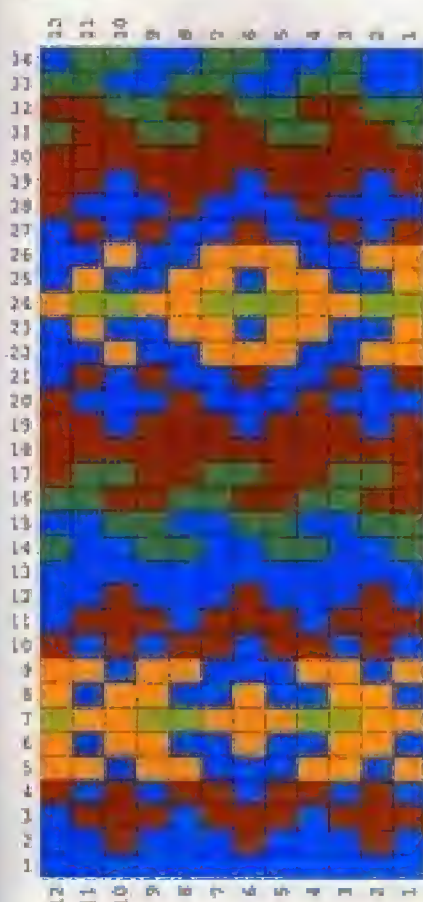
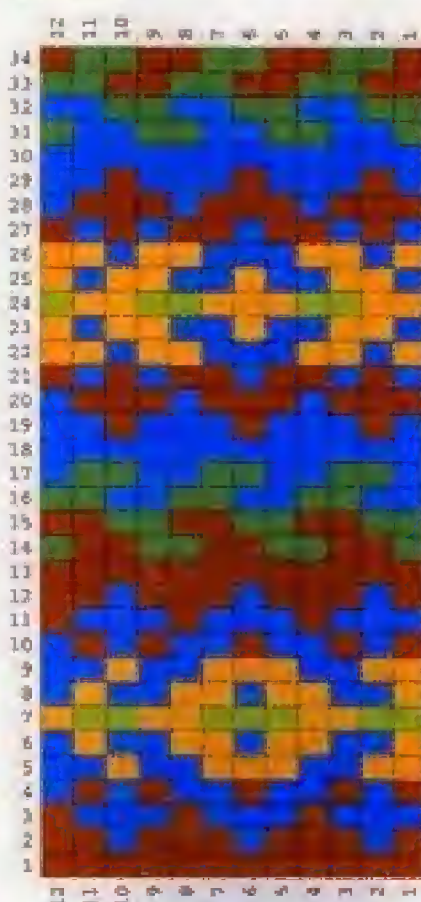


CHART B



A/E
B
C
D
E

knitting can be held together RS facing each other in your LH and work a 3-needle cast off to join the 2 pieces together.

EDGINGS

EDGING 1

With RS of cushion panel facing you, using C and 4mm needles knit pick up along the edge of Fair Isle patt 2 and stripes patt 2 as follows:- 39 sts up the edge of the Fair Isle, 6 sts over the g-st section and 39 sts up the st st edge, 84 sts. Knit 2 rows and cast off.

EDGING 2

With RS of panel facing you, using C and 4mm needles, Knit pick up 2 sts over the end of edge

1, knit 43 sts from the stitch holder at the top of stripe panel 2, knit pick up 6 sts across the g-st section, knit across the sts from the stitch holder at the top of Fair Isle patt 1 but remembering to dec 5 sts evenly over these sts to bring them down to 43 sts, 94 sts.

Knit 2 rows and cast off.

EDGING 3

Work as for edging 1 starting with knit pick up 2 sts over the end of edging 2, 39 st over Fair Isle patt 1, 6 sts over the g-st section and 39 sts over stripe patt 1, 86 sts.

EDGING 4

Work as for edging 2 but picking up sts from cast on edge at the bottom of the 2 panels and

knit pick up 2 sts over the ends of edging 3 and 1, 96 sts.

CUSHION PANEL 2

Work as for cushion panel 1 but using E instead of A and D instead of C.

TO MAKE UP

With RS tog sew 3 sides of the cushion together using backstitch. Turn the cushion cover inside out so the RS are outside.

Place the cushion pad into the cushion cover and mattress stitch the last seam together.

If you want the cushion cover to be removable sew a zip into this seam.



Wool Baby Nest by Tina Barrett

Main page 28

SIZES

	0-3 months	3-6 months
Finished width		
	10in 25cm	12in 30.5cm
Length from top of hood		
	26in 66cm	28in 71cm

MATERIALS

3 x 100g skeins of Cornish Organic 4-ply wool in Natural (336m/367yd per 100g skein)

10 heart buttons (by Stockwell Pottery).

Contact Mary Goldberg Tel 01579 351035

Email: mary@stockwellpottery.co.uk

Website: www.stockwellpottery.co.uk

3mm (US3) needles

3mm (US3) 31½in (80cm) circular needles

TENSION

26 sts x 40 rows to 4in (10cm) over Little Fountain pattern

BABY NEST

BACK

Cast on 65(77) sts.

Beg Little Fountain Patt as follows:

Row 1: (RS) K1 *yf, k3,yf, k1, rep from * to end.

Row 2: Purl.

Row 3: K2, sl1, k2tog, pss0 *k3, sl1, k2tog, pss0; rep from * to last 2 sts, k2.

Row 4: Purl.

Rep these 4 rows until work measures 26(28)in (66(71)cm), ending on a WS row. Cast off.

FRONT

Cast on 57(73) sts.

Work Little Fountain patt as for back until work measures 19(21)in (48(53.5)cm) ending on a WS row. Cast off.

FRONT BUTTONHOLE BORDER

Using 3mm (US3) needles, with RS facing PUK 124(156) sts along right side edge of front.

Garter st 3 rows.

Beg with a knit row, st st for 6 rows.

Buttonhole row: K2(4), cast off 3 sts, *k10(11), cast off 3 sts; rep from * to last 2(3) sts, k2(3).

Next row: Purl, casting on 3 sts at every buttonhole (ie, where you cast off 3 sts on the previous row).

Beg with a knit row, st st 3 rows.

Garter st 3 rows.

Picot cast off as follows:

Cast off 2 sts, *return sts to left-hand needle. Cast on 2 sts using the cable cast on method (see right), cast off 4 sts; rep from * to end of row.

MAKING UP

Pin and block both pieces.

Darn in any loose yarn ends.

Fold the top edges of back piece to centre and sew short seam to form hood.

Pin and sew front and back pieces along bottom and left side edge. Mark position of buttons and sew securely in position on WS of back piece down the right edge.

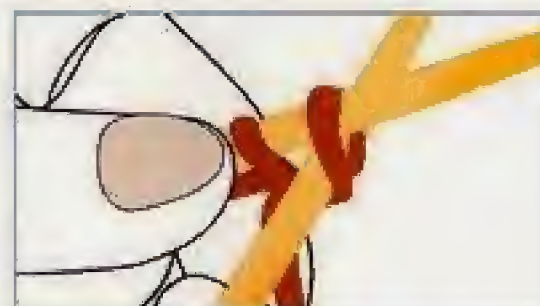
HOOD EDGING

Using 3mm (US3) circular needles and with RS facing, PUK 78 sts along top front edge and 78 sts from around hood (156 sts).

Garter st 2 rows.

Cast off.

Darn in loose yarn ends.



CABLE CAST ON

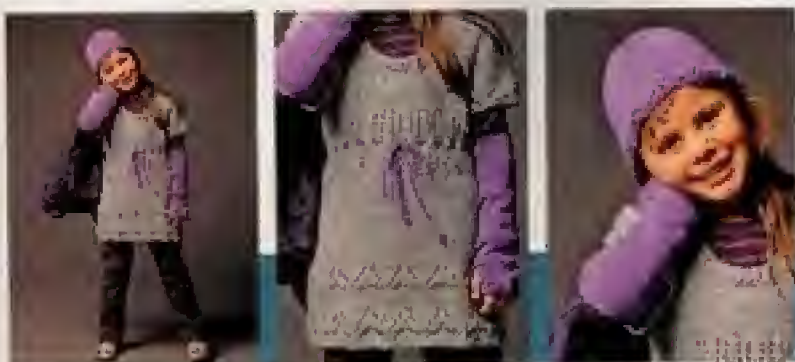
1 Hold needle with the slip knot in your left hand. Put tip of right-hand needle through the stitch from front to back. Wrap yarn round right-hand needle tip in an anti-clockwise direction.



2 Bring the right hand-needle with the yarn wrapped around it, back through the stitch towards you.



3 Slip the loop of yarn you have just made back onto the tip of the left needle and pull gently on the ball end of yarn to tighten stitch slightly. You should now have two stitches on your left needle. To make more stitches, follow steps 1-3 until you have required amount on left-hand needle.



Dress, Hat and Mittens by Bergere de France

Main page 29

SIZES

DRESS

To fit age: 4(6-8-10) years.

To fit height:

90-104(105-116;117-128;129-140)cm
(35.5-41(41.5-45.5;46-50.5;51-55)in)

To fit chest: 56(60-64;68)cm
22(23.5;25;27)in

Actual measurement: 64(70;76;82)cm
(25(27.5;30;32)in)

Length: 50(56;62;68)cm (19.5(22;24.5;27)in)

Sleeve seam: 3cm (1in)

HAT

To fit age: 4-6(8-10) years

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Bergere Angel 44% polyamide, 32% acrylic and 24% mohair, (275m per 25g)
3(4-4-5) x 25g balls in Pave (A)

Bergere Ideal 40% Worsted Wool, 30% Acrylic, 30% Polyamide (125m per 50g)
4(4-5-6) x 50g balls in Cendre (B)
2(2-3-3) x 50g balls in Belladone (C)
Pair each of 3.5mm, 4mm and 4.5mm knitting needles.

2 stitch holders or safety pins

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

18 sts and 25 rows to 10cm (4in) over st st using 2 strands of A and 1 strand of B tog and 4.5mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 60

KNITTING NOTES

The dress is knitted with 2 strands of (A) and 1 strand of B together.

Prepare balls with the 3 threads together before knitting to obtain an even stitch.

PATTERN NOTES

LACE PATT A

Using 3.5mm and 4.5mm needles over 10 sts + 1.

Row 1: (RS) k1, *yf, skpo k5, k2tog, yf, k1* rep from *to*.

Row 2: P3 *k5, p5* rep from *to* ending with p3.

Row 3: K2 *yf, sl 1, k1, pssso, k3, k2tog, yf, k3* rep from *to* ending with k2.

Row 4: P4 *k3, p7* rep from *to* ending with p4.

Row 5: K3 *yf, sl 1, k1, pssso, k1, k2tog, yf, k5* rep from *to* ending with k3.

Row 6: P5 *k1, p9* rep from *to* ending with p5.

Row 7: K4 *yf, sl 1, k2tog, pssso, yf, k7* rep from *to* ending with k4.

Row 8: Purl.

These 8 rows form patt rep.

LACE PATT B

Using 4.5mm needles over 5 sts + 2.

Row 1: (RS) k2, *yf, sl 1, k2tog, pssso, yf, k2* rep from *to*.

Row 2: Purl.

OPEN STITCH

Using 4.5mm needles over 3 sts + 2.

k1, k2tog, yf rep from *to* ending with k2.

DRESS BACK

Using the 3 strands of yarn and 4.5mm needles cast on 69(75;81;87) sts and work in lace patt A for 16 rows starting as follows:

4 years only: K5 instead of k1.

6 years only: K3 instead of k1.

8 years only: As patt.

10 years only: K4 instead of k1.

Then work 10 rows in st st, then 8 rows of lace patt A. Cont in st st dec 1 st at each edge of next RS row (to dec: k1, k2tog, work to last 3 sts then skpo k1) then every foll 6th row 4 more times until 59(65;71;77) sts. When work measures 23(28;33;38)cm (9(11;13;15)in) (58(70;82;96) rows) work 6 rows of lace patt B starting as follows:

4 years only: K3 instead of k2.

6 years only: K1 instead of k2.

8 years only: K4 instead of k2.

10 years only: As patt.

Work 2 rows of st st, 1 row of open stitch, 3 rows st st, 6 rows lace patt B, then cont in st st.

SHAPE ARMHOLES

When work measures 34(39;44;49)cm (13.5(15.5;17.5;19.5)in) 86(98;110;124) rows total - cast off at beg of each row as follows:

4 years only: 3 sts twice, 2 sts twice, 1 st 6 times, 43 sts.

6 years only: 3 sts twice, 2 sts twice, 1 st 8 times, 47 sts.

8 years only: 3 sts twice, 2 sts 4 times, 1 st 6 times, 51 sts.

10 years: 3 sts twice, 2 st 4 times, 1 st 8 times, 55 sts.

SHAPE SHOULDERS AND NECK

When armhole measures 14(15;16;17)cm (5.5(6;6.25;6.75)in), 122(136;152;168) rows total, cast off at beg of each row as follows:

4 years only: 3 sts 8 times.

6 years only: 3 sts 6 times, 4 sts 2 twice.

8 years: 3 sts 4 times, 4 sts 4 times.

10 years: 3 sts twice, 4 sts 6 times.

At the same time cast off the centre 9(11;13;15) sts and working the 2 sides separately cast off 3 sts at each neck edge once, then 2 sts at neck edge once on each side.

FRONT

Work as for back including armhole dec until armhole measures 2cm (0.75in), 92(104;116;130) rows.

SHAPE NECK

On next RS row cast off for armhole then work to beg of centre 7(9;11;13) sts, cast these 7(9;11;13) sts off and work to end.

Leave sts for L front on a stitch holder and cont on sts for R front casting off at beg of WS for armholes as before and at the same time casting off 3 sts on next RS row (neck edge), then 2 sts on foll RS row and 1 st on foll RS row. Cont on rem 12(13;14;15) sts in st st.

SHAPE SHOULDERS AND NECK

When armhole measures 14(15;16;17)cm (5.5(6;6.25;6.75)in) (122(136;152;168) rows total, cast off at beg of each WS row as follows:

4 years only: 3 sts 4 times.

6 years only: 3 sts 3 times, 4 sts once.

8 years only: 3 sts 2 times, 4 sts 2 times.

10 years: 3 sts once, 4 sts 3 times.

With WS facing pick up sts on stitch holder and complete as for R front reversing shaping.

SLEEVE

Using the 3 strands of yarn and 4.5mm needles cast on 53(57;59;63) sts and work 8 rows of lace patt A starting as follows:

4 years only: K2 instead of k1

6 years only: k4 instead of k1

8 years only: k5 instead of k1

10 years: k2 instead of k1

Cont in st st and cast off at beg of every row as follows:

4 years only: 2 sts 4 times, 1 st 18 times, 2 sts 4 times.

6 years only: 3 sts twice, 2 sts twice, 1 st 18 times, 2 sts twice, 3 sts twice.

8 years only: 3 sts twice, 2 sts twice,
1 st 20 times, 2 sts twice, 3 sts twice
10 years only: 3 sts twice, 2 sts 4 times, 1 st 16
times, 2 sts 4 times, 3 sts twice
Cast off rem 19 sts on next RS row.

COLLAR

Sew R shoulder seam then with RS facing, 4mm
needles and 3 strands of yarn pick up and knit
103(111:119:127) sts around neckline. Work in
1x1 rib for 4 rows, then cast off in rib.

TO FINISH OFF

Sew L shoulder seam and sleeves into place,
then sew sleeve and dress seams. Make a cord
104(110:116:122)cm 41(43:46:48)in long
using 4 strands of Belladone and weave through
open stitch section making a bow at the front.

HAT

Using C and 3.5mm needles cast on 91(101) sts
and work in patt A for 8 rows, cont in st st dec:
0(1) st, 91(100) sts. When work measures
11(11.2)cm (4.5(5)in) dec 10(11) sts across the
next RS row as follows:-

k1 *k2tog, k7* rep from *to*.

Work 3 rows on these 81(89) sts.

Next RS row: k1 *k2tog, k6* rep from *to*.

Work 3 rows on these 71(78) sts.

Next RS row: k1 *k2tog, k5* rep from *to*.

Work 3 rows on these 61(67) sts.

Rep the dec row another 4 times working 3 rows
between each dec row remembering to knit one
less st between each decrease.

Work 1 row on rem 21(23) sts.

Next row: k2tog across row, 11(12) sts.

Work 1 row.

Next row: k1(0) *k2tog rep from *across row
then thread yarn through the 6 rem sts and
fasten off.

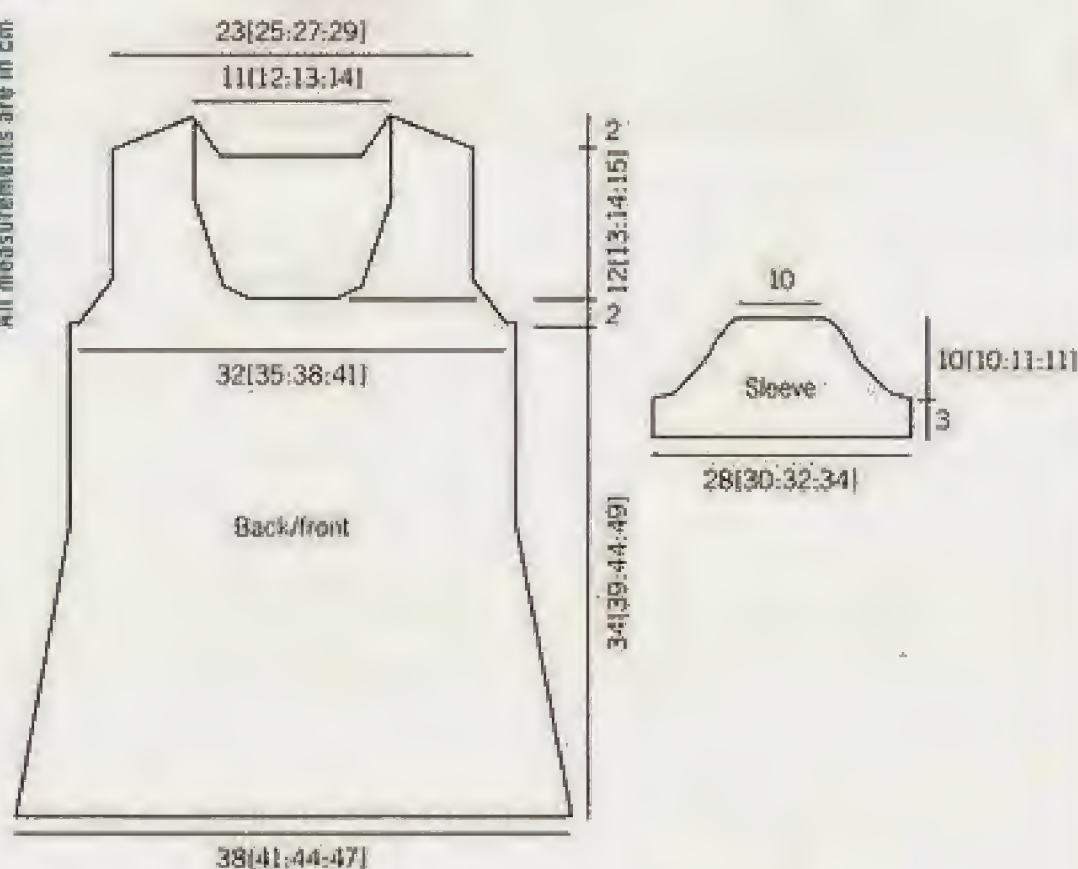
TO FINISH OFF

Sew the hat seam.

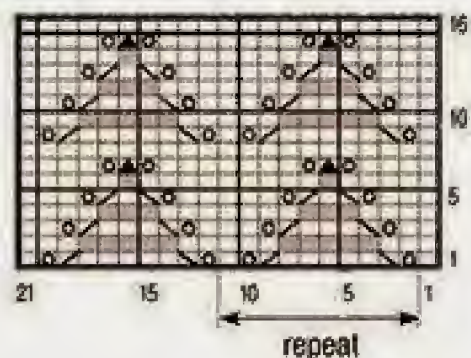
MITTENS

Using C and 3.5mm needles cast on 45(55) sts
and work in lace patt A for 8 rows starting and
ending with k3 instead of k1. Cont in st st. When
work measures 30(32)cm (12(12.5)in, 94(100)
rows, cast off.

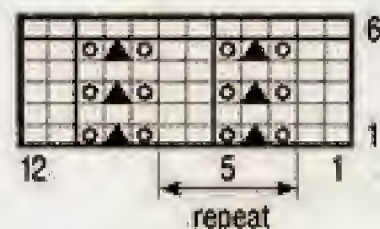
MEASUREMENT DIAGRAM
All measurements are in cm



LACE PATT A



LACE PATT B



□ = Knit 1
○ = yfwd
⊗ = k2tog
■ = Purl 1

⊞ = sl 1, k1, pss0
▲ = sl 1, k2tog, pss0

For great offers on some of the yarns used in
this month's patterns, visit

www.knittinginstitute.co.uk

Ask Jean

Your queries answered by Jean Moss

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STAR LETTER

Freeform Knitting

Q I'm a relatively new knitter, having honed my skills on endless scarves till I can confidently declare that I'm now ready to move on, though I'm not sure I could handle a full blown sweater yet! There seems to be a real buzz around *freeform knitting* but I've no idea of how to go about it. Any ideas?

Moira Henry, South Shields

A Freeform knitting and crochet has been around a long time – years ago I remember being knocked out by the wild and wonderful freeform crochet designs of Sylvia Cosh and James Walters showcased in their shop, Crochietta on South Molton Street, sadly no longer there. Basically, freeform is a method of making multi-coloured and multi-textured fabric, from which you can create either art-to-wear like sweaters, scarves, wraps, bags, hats, pillows or, shedding any preconceived ideas about shape and form, your own textile art. The fabric consists of many *scumbles* (word coined by the late Sylvia Cosh to mean random patchwork pieces) such as flowers, squares, triangles, circles, stripes or spirals, then



Freeform bags made at a recent Jean Moss workshop

either attaching them when all are finished or adding shapes as you go by picking up sts or working into a piece to extend and develop it. You can mix knitting and crochet, embellish with ribbon, roving, felling, embroidery, beads, buttons or whatever takes your fancy.

Some freeform tips:

colour palette – to create unity in the project, make choices before you start – monotone, neutral, pastel, brights, jewel, or deliberately clashing colours

individual scumbles – try to get a harmony of colour and texture in each small shape – beautiful components make beautiful fabric.

assembly – when you feel you have enough scumbles, lay them out on a flat surface and then move them around before finalising the design. Create a balance by arranging the shapes:

- in an aesthetically pleasing pattern
 - or completely random organic order
 - or in a shape within the fabric eg scumbles arranged to form a spiral, circle or triangle.
- Consider colour, texture, proportion, shape and movement within the finished fabric.

sewing scumbles together – you may prefer your fabric to develop organically by picking up stitches along the edge of an existing shape and working out from there, or you may wish to have a little more control by knitting lots of individual scumbles, then attaching them later. In this case,

Star letter kit giveaway

Moira Henry is this month's star letter winner. She wins an Artesano Hummingbird pattern book by Jean Moss, a 150g skein of Hummingbird 100% Alpaca and a set of Artesano Brittany needles. Each month Artesano will be giving away a kit to the star query published. To be in with a chance to win a kit send your queries to:

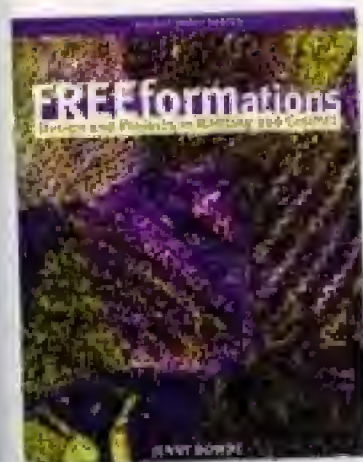
Ask Jean, Knitting,
GMC Publications Ltd,
86 High Street, Lewes,
East Sussex, BN7 1XN
or email katie@thegmcgroup.com

Note: Jean regrets that she cannot enter into any personal correspondence with readers and can only answer letters that are chosen for publication in Knitting.



case, sew them together using your method of choice – slipstitch, mattress stitch, crochet, picking up stitches or a combination. Remember it's supposed to be fun, so don't get bogged down by the perfect joint!

gaps – fill in any gaps with either double crochet (US single), bullion stitches or work one row of bobbles and mould to shape.



Jenny Dowde's book, *Freeformations* is great for kick starting your creativity and anything you can find by Prudence Mapstone is a freeform feast, though her books seem

harder to come by. The only limit is how far you'll allow your imagination take you, so make it up as you go, follow your needles, and see what happens! For freeform workshops visit

www.jeanmoss.com/workshops.html

Freeformations by Jenny Dowde, (Milner Craft Series 2006) ISBN 1863513582

Fast track knitting

Q My daughter suggested I take up knitting as I've recently suffered bereavement. I'm not averse to this; however, I'm always reading about knitters who can create garments in a week or even days! I would be worried that I could never be that quick and years later, will still be working on that jumper. Do you have any tips for faster knitting please?

A Morton, Edgbaston

A Yes, please don't be discouraged; there are many interesting and beautiful projects that can be knitted up in an evening. Some tips for zippy knits:

- if possible knit the continental way where the yarn is picked and not thrown, which speeds things up enormously (consult your LYS for more details, or there are several demos on YouTube).
- choose your needles carefully; some are more pointed and much easier to knit with. Try a few different ones before making a purchase, a full set of needles can be quite an investment.
- choose your projects carefully, make sure that they're within your skill level – small projects like scarves, wraps, simple hats, bags, mobile cases etc are good for starters.
- Knit with fat yarn (Aran, chunky etc) and leave skinny yarns (lace weight, 4-ply and DK) to the more experienced.

Structural integrity

Q When decreasing, let's say when doing sleeve cap shaping, is there any structural reason why you should cast off rather than knit or purl two together? I have started decreasing 2 stitches in (knit 2, knit 2 together) to decrease in order to keep a nice edge to stitch along later but now I am worried that I may be damaging the structural integrity. (This is from someone who no longer converts flat patterns to knit in the round). Your thoughts, please?

Andrea Brooks, by email

A I have always understood that if a pattern says cast off 2 sts, you would cast them off as opposed to knitting two together twice, as this would leave holes, (as in lace knitting) and indeed damage the structural integrity of the piece. *Knit 2 tog* is used when there is only 1 st to decrease at the edge and it makes no difference to the structure whether you do this on the edge stitches, or one or more stitches in. The difference is purely aesthetic, but I'd definitely agree with you that it's far more stylish to create a continuous sloping edge. Also by decreasing several stitches in from the edge, those stitches are then freed up for a decorative pattern. On neckbands and armbands, save precious time by running a rib, cable, or other selvedge stitch along the edge before the decreases, so making an integrated band. Currently, many high-end sweaters feature this technique, since designers recognise its potential



to make a plain sweater stunning – an awesome tool in contemporary design!

Vasarely Vest by Jean Moss

Knit on,

Jean Moss

jeanmoss@dircon.co.uk

Quick cables

Q I have seen a quick way to do cables without using a cable needle mentioned in an interview with a designer. How do I do this and do the results look just the same?

Sue Green, Wellington, NZ

A It takes a little practice and some courage at first – you need to get your head round the unthinkable thought of dropping the cabled stitches – but once you get it, your cables will fly. Start with cable crossings over no more than four stitches and when you've cracked that one, you'll quickly get the confidence to do bigger spans. There are several different methods, but in my opinion this is the simplest:

4 Stitch cable on RS row

1. Insert the tip of the right needle through

the second two stitches of the cable behind the work

2. Slip the left needle out of the four cable stitches, leaving the second two stitches on the right-hand needle
3. Slip the left-hand needle back through the first two stitches in front of the work
4. With the first two stitches on the left-hand needle, pull the needle back to the left to twist the cable
5. Insert the tip of the left-hand needle through the first stitch on the right-hand needle and take it off the right needle; repeat for second stitch
6. Knit the four cable stitches, which are now twisted and back on the left-hand needle.

Et voila, your cable without a cable needle is complete.

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Purl About Town



LAURA 'PURL PRINCESS' PARKINSON ATTEMPTS A NEW YEAR CLEAR OUT TO ABSOLVE HER OF HER KNITTY SINS AND LOOKS BACK ON A YEAR OF PURLING ABOUT TOWN

I have decided to end 2008 with a clear-out of the stash. What better way to prepare for a New Year than starting knowing exactly where you stand with everything you accumulated from the previous one?

The first thing I notice is that there's a lot of yarn consciously hidden in the bottom of the stash. Most of these hauls were down to those pesky summer sales. Seriously, how can you resist Rowan Handknit cotton at Liberty for 87p per ball? Yes, it does sound insane but it was indeed true. The remaining 14 balls of it just had to be mine. However, the guilt of the purchase, along with a few other 'slips' from the great summer yarn sales, meant these were smuggled unbeknownst to the Mr. into the flat where they were immediately hidden in the stash. What the Mr. doesn't know won't kill him. But as I start to pull out the boxes of needles, patterns, yarn and accessories, he seems to have clocked what I'd been up to for the

at least two years. Now may be a good time to look at it...urgh, it's just horrible. I decided that I wanted to make a jumper and even though slash-neck lines are not right for my chest size, bat-wing sleeves haven't been in fashion for about 20 years and chunky yarn does not make the best of my curvy figure, I decided to make a slash neck, bat-winged chunky jumper. The thing was shapeless, too short and looked just ridiculous on me. I take full responsibility for it; it's not the fault of the yarn, the needles or the pattern. On someone else it might look fabulous, but I remember how much I paid for that yarn and it's not getting away that easily. It's time to forgive and forget, rip and reuse.

It's not just yarn and disgusting projects in this stash, it is completely miscellaneous. Charity buckets from the Knit Crawl this summer, newspapers that have a tiny mention of S&B in an article, my baby stockpile box, once full with tiny socks, booties and cardigans, now empty.

“I decided to make a slash neck, bat-winged chunky jumper. The thing was shapeless, too short and looked just ridiculous on me. I take full responsibility for it; it's not the fault of the yarn, the needles or the pattern.”

past year. Admittedly, I had forgotten about some of these until I pulled them out about 10 minutes ago, but that doesn't make them any less valid as a bargain of a purchase...does it?

Along with my most recent buys from I Knit Day, I have about half a skein left of the yarn from my wedding shawl. I have no idea what I'm going to knit with it. Perhaps I should make a silk purse, which I will fill with gold coins and toss out of my carriage at some buxom street wenches? Ok, maybe not. There are also those few skeins that I bought because I thought the colour was beautiful or the texture unique or the fibre so soft, but I never got around to using for anything because there's barely enough there for a baby hat. I have lots of these and feel mildly guilty about them. But each one holds a little story of where and when it was bought and why I love it.

Right at the bottom of the stash is one of my first projects, which I have refused to look at for

I suppose I better work on filling it up again as newborns grow quickly and you don't want anyone to forget that Auntie Laura is the best auntie in town.

So looking at it all laid out before me, I can see that this year has pretty much been a fabulous one. This column started back in the Winter issue last year, so you could call this my anniversary issue – happy birthday to me! And in general, it seems to have been a good year for knitting. People keep telling me that it's becoming fashionable again, is the new yoga and all the cool kids are picking it up, although I've been hearing this since we started S&B London back in 2005. However, I do believe them, because knitting is cool and you rock for doing it, so keep up the good work.

Last year my New Year's Knitolution was to knit a dress. Fingers crossed that by the time this goes to press I would have worn that dress to the

Purls of wisdom:

Knitting Reads:

Knits to Share and Care by I Knit Man Gerald Alt has a little something for everyone. The Launch Party in November showcased the 25 projects to make for your loved ones and is a good way to clear up some of that stash you've uncovered from your spring clean. Order a copy from the man himself at i knit man.co.uk.

Must Knit:

A New Year and a new scarf. If you're like me you may not have knitted a scarf in a long while, mainly because it's pretty boring. However, with all the madness of Christmas and NYE, you will be glad of the relaxation a long scarf can bring. This year let the yarn do the talking and keep it bright in colour, plain in texture to fit in with the fashion crowd.

Yarn:

Your something new this year could well be dyeing. Grab some undyed beauties from Fyberspates.co.uk (try Undyed Superwash merino high twist sock yarn) and go colour crazy with Rool Aid from eBay. Whatever next? Spinning, I suppose!

Style on the up:

Vintage style is here to stay and Jane Waller has come up with a reprint of her collection of vintage patterns just in the nick of time. *A Stitch in Time* will take you through the year with a project for any occasion and is perfect for those with a curvy figure.

S&B Christmas party. For those of you who really want to know, feel free to check out my Ravelry page to see if I did succeed. This year, I think the Knitolution will be simply be to knit more; now there's a challenge with all this yarn. In general, my hopes for 2009 are to teach more people the ways of the knit and to build an army of stitchers, so that some day soon we can take over the world. Although this may seem ambitious, I will give it my best shot and let you know how it goes. Guess I better pack it all away now? Nah, cup of tea and map out world domination first, I'll do it later. ●

Slash neck,
bat-winged
chunky
jumper



Debbie Bliss

Knit from the Cashmerino Collection by Debbie Bliss using Cashmerino Aran in Green 2/4 and Pale Green 2/1.



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• LEARN TO DECREASE • NICKY EPSTEIN'S WONDERFUL WINTER THROW

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13



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